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**PULL TO
OPEN**

"I think about 75% of Jack is the wonderful writing, and 25% is personality. There's a lot of Jack in John... and a lot of John in Jack!"



DOCTOR WHO

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LETTER FROM THE EDITOR

We're the world's Number One top-selling science-fiction magazine! Oh yes! Despite any claims from...um...other quarters, *DWM* is officially top of the tree. Of course, given that the only science-fiction show we regularly cover is *Doctor Who*, this is admittedly a bit of an odd claim. Yes, we outsell all of the rest of science-fiction put together!

Just this once, though, we're able to give significant exposure to another sci-fi series besides *Doctor Who*. *Torchwood: Miracle Day*. By the time you read this, you may be three or four episodes into the series – so you probably know more about how the story is developing than I do. It's actually great fun not knowing what's coming up. With *Doctor Who*, part of my job is to read all the scripts in advance, so that I can plan our coverage. But with *Torchwood*, I'm able to watch relatively spoiler-free. (Well, I say that, but the other day Russell T Davies did inadvertently let slip to me what happens to one character in Episode 10. Gah!)

I have to say, though, I'm enjoying it immensely so far. Truth be told, up to now I wasn't really the biggest *Torchwood* fan around. That's not a reflection on the quality of the show itself – it just wasn't really my cup of tea. But this new series and its predecessor, *Children of Earth*, have really been something special. So I'm no longer watching it just because it's a *Doctor Who* spin-off, I'm watching it because it's an absolutely terrific TV show in its own right. If you're not already up to speed, get onto iPlayer and catch up now!

Back with *Doctor Who*, our wait for the new series is almost over. The final scenes to be recorded from *Let's Kill Hitler* are being shot today (Monday 11 July), and when you read this, you'll only have a month to wait. So be back here next issue, as we preview the first four stories of the new season – with more *Torchwood* coverage too.

DWM – the magazine that gives you the best of both worlds.

PRODUCTION NOTES...

It's almost time for a brand new series! Steven introduces us to the smart and handsome writers...

I know what you want! Intrigue, romance, drama, secret hatreds and unspoken loves, expensive stunt sequences and a bracing dash of CGI. Yes, it's that time again – time to meet the writers of Series... um, Six and a bit? Six part two? Seven? Thirty-Two? Or is it Thirty-Three? Do the Specialists count as a series, and if not, why not? What did we decide at the last meeting? Actually, never mind. I think I got it right the first time. Hang on to your hat, consult a lawyer, and remember to shower afterwards – here come the writers of Series Um.

In order of appearance (or handsomeness, if you prefer)...

STEVEN MOFFAT (Episodes 1 and 6)
Ah, the droming Scot. I know, I know, but he's got kids and needs the work.

MARK GATISS (Episode 2)
The amazing polymath Mr Gatiss is back with us again. It won't surprise you to learn that he's one of my favourite writers and one of my favourite people. (He's also one of my favourite actors, but I'd like to stop the list before I start sobbing at my own inadequacy.) Working with Mark is always a joy, and goes like this: he'll arrive with a script, and as he hands it to you, he'll give a fastidious little frown, mention a few misgivings he has, suggest a few improvements, and then give a quick and devastating précis of the strengths and weaknesses of the draft so far. You read it, see that he's right,

Steven Moffat - *Doctor Who's* commander-in-chief! - writes exclusively for *DWM*...

say it all back to him, and then he thanks you fulsomely, jumps into a hansom cab and returns to 1895 to solve crimes and invent nuclear fission. So this time when he sat down and said "You know... I think this one is really rather... well, good..." I knew we were in for a corker. And so we are! *Doctor Who* seen from a child's bedroom... nothing and nowhere will ever be safe again!

TOM MACRAE (Episode 3)
Tom came in to pitch this as an idea, and I sat and listened, and nodded, and when he'd finished I said something so stunningly hypocritical the psychic shock caused all London to stop in its tracks, gasp, and snatch small children to safety. I said: "Isn't it a bit timey-wimey?" This was commissioned as a back-up script – a just-in-case job. The first two drafts were great and I liked them very much – but then I like a bit of timey-wimey, so I wasn't quite sure. And then, sitting on the train to Cardiff, I read the third draft, and I felt that old gut-punch of "This is brilliant." Because suddenly it was clear and clever and moving and thrilling – and I was on the phone to the others to say it wasn't a back-up script any more. So hooray for Tom – and wait till you see Karen Gillan in this episode. She'll break your heart. Twice.

TOBY WHITHOUSE (Episode 4)
Last year:
DOCTOR WHO CONFIDENTIAL: We're sending Toby to Venice.
ME: Why?
DOCTOR WHO CONFIDENTIAL: Well his episode is set in Venice. So we're sending him to Venice to interview him about it.
ME: It was shot in Croatia.
DOCTOR WHO CONFIDENTIAL: Yes. But we're sending him to Venice.
ME: Can I come?
DOCTOR WHO CONFIDENTIAL: No.

ME: You never send me anywhere.
DOCTOR WHO CONFIDENTIAL: Your episodes are never set anywhere interesting.
ME: One was in France.
Versailles! The palace of Versailles.
DOCTOR WHO CONFIDENTIAL: Oh, that's right, yes. Forgot about that one.
ME: You interviewed me in an office in Hammersmith.
DOCTOR WHO CONFIDENTIAL: Yes. But we're sending Toby to Venice.
ME: ... Fine.

This year:
ME: Toby, come in. My, you look well. Have you been away? Somewhere nice, I expect. Somewhere really, really, really nice. Probably involving a gondola. Anyway. The setting for your *Doctor Who* story this year – a hotel. A rubbish hotel. A really horrible, nasty, cheap, smelly hotel. That kills you.

Oh, this probably seems petty – but isn't it enough that he's younger, better looking and more talented than me? Why does he have to get Venice too? This very day I had to cancel going to the San Diego Comic-Con (which I was really, really looking forward to, by the way) because I'm just too busy.

Toby's probably in Paris somewhere, being stroked by maidens and vampire girls. (And his script is brilliant too – don't tell him, though, he's happy enough.)

"Intrigue, romance, drama, secret hatreds and unspoken loves! Yes, it's time to meet the writers!"

GARETH ROBERTS (Episode 5)
Gareth is (a) a lightweight (b) a wimp (c) a great big scary girl who probably wees himself during *Scooby-Doo* (d) currently refusing to come out for a drink with me because he's feeling "a bit tired", meaning I've had to stay home and write soddin' *Production Notes*. But we have to excuse him. I suppose – because he wrote *The Lodger*! Oh, that's one of my absolute favourites! When I'm depressed I watch *The Lodger* to cheer myself up. (*The Unicorn and the Wasp* too – there may be some kind of connection.) I think of all the episodes in Matt's first year, that was the one no other Doctor could have played half as well.

James Corden helped, of course, as did writing so inventive and charming you barely noticed how radical it all was. A *Doctor Who* story about a flatshare with only the most perfunctory jeopardy. A story about ordinary people, their lives and loves, and a silly, brilliant man who came to stay and turned everything upside down. (Oh, and saved the world, but that was just a third-act thing.) I loved it so much, but I worried that it was a step too far for the audience. Would it even feel like *Doctor Who*? I was punching the air when the Appreciation Index came in (87, thank you very much) and decided on a sequel that very day. And here it is – the Doctor and Craig and... oh, you'll see. And you'll love it, I promise, and want to buy Gareth Roberts lots of drinks. He won't come out, though, because he's all tired-wired, the poor old dear. Hush now, he's probably sleeping.

STOP PRESS: Toby Whithouse will be taking Steven Moffat's place on the *Doctor Who* panel at the San Diego Comic-Con this year.

Illustration: Ben Morris

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DOCTOR WHO MAGAZINE 5

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN



The TARDIS rematerialises on BBC One in a month's time...

Filming complete, as the TARDIS returns...

With just a few weeks to go before *Doctor Who* returns to television, recording on all six episodes of the new series is complete.

The final shots, for a scene in series-opener *Let's Kill Hitler*, were completed on location on Monday 11 July, and post-production work on the series is well underway. The six new stories promise to feature the return of old friends River Song and Craig Owens – and one or two old enemies, too, including the Cybermen! Let's take a quick look at what the future holds...

1 Let's Kill Hitler

Written by **Steven Moffat**
Directed by **Richard Senior**
Recorded mostly in March, this one-part story promises to be as unusual as its title! The BBC press release reveals that: "The TARDIS crash lands in 1930s Berlin, bringing the Doctor face to face with the greatest war-criminal in the

Universe. And Hitler. The Doctor must teach his adversaries that time travel has responsibilities – and in so doing, learns a harsh lesson in the cruellest warfare of all..." As announced last issue, Albert Weiling features as the eponymous Nazi dictator, while **Nina Toussaint-White** also guest-stars. Nina notably played Syd Chambers in *EastEnders* during 2009. She's no stranger to Saturday evenings on BBC One, having braved the *Total Wipeout* course in a *Celebrity Special* last year.

Let's Kill Hitler will be screened at the MediaGuardian Edinburgh Television Festival on Friday 26 August, ahead of its TV debut. For further details on ticket availability see www.mgeitf.co.uk.

2 Night Terrors

Written by **Mark Gatiss**
Directed by **Richard Clark**
This spooky story by horror maestro Mark Gatiss was recorded way back in September 2010, and stars Daniel Mays, Andrew Tiernan and Emma Cunliffe.

3 Title TBC

Written by **Tom MacRae**
Directed by **Nick Hurran**
The writer of 2006's *Rise of the Cybermen/The Age of Steel* returns for this Amy-centric episode.

4 The God Complex

Written by **Toby Whithouse**
Directed by **Nick Hurran**
Toby Whithouse's story, set in a lethal hotel, guest stars David Walliams as the alien Gibbs.

5 Title TBC

Written by **Gareth Roberts**
Directed by **Steve Hughes**
The Doctor pays a return visit to his old flatmate, Craig Owens (James Corden), in this sequel to 2010's *The Lodger*.

6 Title TBC

Written by **Steven Moffat**
Directed by **Jeremy Webb**
Little can be revealed about the season finale at this time, other than it

THIS ISSUE



Colony on DVD

The release date and the DVD extras for the Third Doctor story *Colony in Space* are revealed... **p8**



Davros on Audio

Terry Molloy reprises the role of the creator of the Daleks in a new audio adventure featuring the Sixth Doctor and his new companion, Flip... **p9**



Comic Exhibition

Original *Doctor Who* comic strip art goes on display in the Cartoon Museum in London... **p8**

promises to be an extraordinary and mind-bending end to the season...

Behind the scenes, following the announcement of executive producer Piers Wenger's departure, fellow exec Beth Willis is also leaving the series, to return to Kudos Film & Television. Beth says, "Working with Steven Moffat, Piers Wenger and Matt Smith on the last two series of *Doctor Who* has been the most fantastic experience and I will miss them hugely. The plans taking shape for the next series of *Doctor Who* and for the 50th anniversary are beyond exciting – and with Steven Moffat at the helm, this incredibly special time for the show is in very safe hands."

The next episode to be made will be the 2011 Christmas Special, which Steven Moffat is writing as you read this. The Special will be recorded this autumn. 14 further episodes – including the 2012 Christmas Special – have been commissioned, and will go into production next year.

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GALLIFREY GUARDIAN

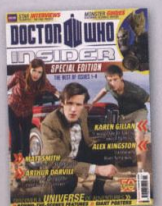
TV Choice Awards nominations

Doctor Who has again been shortlisted for Best Family Drama in the TV Choice Awards. Also nominated are Matt Smith and David Tennant (for the series *Single Father*) in the category of Best Actor, Karen Gillan and Elisabeth Sladen in the Best Actress category. Voting is now closed and the winners will be announced at The Savoy in London on 13 September.

Doctor Who to rent on Facebook



BBC Worldwide has made available a series of digitally remastered *Doctor Who* stories to rent via Facebook. By using Facebook credits, users visiting the official *Doctor Who* page will be able to stream a selection of nine stories: *100,000BC*, *The Tomb of the Cybermen*, *The Time Warrior*, *City of Death*, *Earthshock*, *Attack of the Cybermen*, *The Greatest Show in the Galaxy*, *The End of the World* and *Silence in the Library/Forest of the Dead*. The episodes will be available for Facebook users in Europe, the USA, Canada, Australia and New Zealand. Once rented, episodes will be available to view for 48 hours. Visit www.facebook.com/DoctorWho for more details.



UK Doctor Who Insider Special

The very best of the North American magazine *Doctor Who Insider* issues 1-4 is now available in the UK. *Doctor Who Insider Special Edition* contains exclusive interviews with Matt Smith, Karen Gillan, Arthur Darvill, Alex Kingston and many more, as well as behind-the-scenes features and secrets. The 100-page mag costs £6.99 and is available from newsgents.

DOCTOR WHO MAGAZINE 8

Colony in Space set for September DVD release



"Hail" The Doctor says hello to the natives in *Colony in Space*.

DVD production company 2entertain has confirmed that October 2011's release will be *Colony in Space*, the 1971 story starring Jon Pertwee as the Third Doctor and Katy Manning as his companion, Jo Grant.

All six episodes have been remastered and restored to achieve the best possible picture and sound quality. Extras for the release include: Commentary with actors Katy Manning, Bernard Kay (Caldwell) and Morris Perry (Dent), director Michael Briant, script editor Terrance Dicks and assistant floor manager Graeme Harper, moderated by Toby Hadoke; *IMC Needs You!* – a documentary feature in which the cast and crew look back at the making of the story, featuring Katy Manning, Bernard Kay, Michael Briant, producer Barry Letts,

script editor Terrance Dicks and Graeme Harper; *From the Cutting Room Floor* – an annotated selection of unused trims from the story's location and model filming; a photo gallery featuring production, design and publicity photos from the story; PDFs of *Radio Times* listings; plus programme subtitles and subtitle production notes.

Full details of the extras on September's release, *Day of the Daleks*, have also been revealed. This special two-disc set, which also stars Jon Pertwee and Katy Manning as the Doctor and Jo, will include both a restored version of the original story plus a version with newly-shot sequences, enhanced visual effects and a revised soundtrack. In addition, the release will include the following extras: Commentary with actors Anna Barry (Anat) and Jimmy Winston (Shura), Barry Letts, Terrance Dicks and vision mixer Mike Catherwood;

Blasting the Past – cast and crew look back on the making of this story, with Katy Manning, Jimmy Winston, Anna Barry, Katy Letts, Terrance Dicks, monster maker John Friedlander, Dalek operator Ricky Newby, Dalek voice artiste Nicholas Briggs, and writers Ben Aaronovitch and Paul Cornell and Dave Owen; *A View from the Gallery* – Barry Letts and Mike Catherwood talk about the art of vision mixing on a multi-camera studio show like *Doctor Who*; archive footage of *Nationwide* featuring a report from a primary school on the day they took delivery of a Dalek, first prize in a *Radio Times* competition; archive footage of *Blue Peter* in which presenter Peter Purves remembers his time as a companion to William Hartnell's Doctor and is joined in the studio by a trio of Daleks; a photo gallery featuring production, design and publicity photos from the story; PDFs of *Radio Times* listings; plus programme subtitles and subtitle production notes.

Day of the Daleks will be released on 12 September, with *Colony in Space* out the following month on 24 October. Both stories have an RRP of £20.42.



Arch enemies, eye to eye in *Day of the Daleks*.

Doctor Who artwork exhibition opens

A new exhibition has opened this month at the Cartoon Museum in London, which celebrates the history of *Doctor Who* art in comics and annuals from 1964-2011.

Among the items on display is original artwork that appeared in *TV Century 21*

and *Doctor Who Magazine*, as well as many pieces from Yearbooks and Annuals from decades past.

Stories featuring all eleven Doctors – plus 'Dr Who' (Peter Cushing) from the 1960s films – will be on display at the exhibition. Of particular note are pages from the earliest *DWM* comic strips, *The*

Iron Legion and *City of the Damned*, and original illustrations by Martin Geraghty for the 2006 Panini *Doctor Who Annual* story *What I Did on My Christmas Holidays* by Sally Sparrow, which was later adapted by its writer Steven Moffat for TV as *Blink*.

Artists represented include Mark Buckingham, John Canning, Mike Collins, Vincent Danks, Steve Dillon, Daryl Joyce, Dave Gibbons, Paul Grist, Gerry Haylock, Dicky Howett, Richard Jennings, Roger Langridge, David Lloyd, Martin Geraghty, Barrie Mitchell, John Ridgway, Adrian Salmon, Lee Sullivan (whose art can be seen to the left), Ben Templesmith, Ron Turner and Andy Walker.

The exhibition runs from 27 July to 30 October and special events are planned, including a talk by artist Dave Gibbons, and Dez Skinn, the first editor of *DWM*. The museum is open Tuesday-Saturday 10.30-5.30 and Sunday 12.00-5.30. Admission prices are £5.50 Adults, £3 Students with valid student ID and free to Under-18s. Children 12 or under must be accompanied by an adult. See www.cartoonmuseum.org for further details.



The Sixth Doctor battles his old enemy - Davros!

After a break of six years, Terry Molloy is returning to the role of Davros in a *Doctor Who* audio for Big Finish in January 2012.

The Curse of Davros by Jonathan Morris finds the Sixth Doctor and his new companion Flip (Lisa Greenwood) setting course for the Battle of Waterloo, and facing the combined might of the Daleks and their evil creator.

"I was delighted to hear that Davros was to return to the Big Finish fold in a new adventure with the Sixth Doctor," Terry tells *DWM*, "and I was thrilled to be asked once more to don the mantle of the Doctor's nemesis. *The Curse of Davros* is an exciting return for the creator of the Daleks, and will deliver some unique surprises and thrills for the fans of Davros..."

The Sixth Doctor mini-season continues in February with *The Fourth Wall* by John Dorney, in which the travellers arrive on the planet Transmission.

"The Fourth Wall is a cautionary tale about not getting too involved with our entertainment," says John, "and offers something of a baptism

of fire for Flip as her tendency to not look before she leaps leads to her paying a heavy penalty. Saying anything more would spoil it... let's just add that you shouldn't get complacent when listening. The light tone is very much about leading you into a false sense of security. Make no mistake – something awful is about to happen.

"It's a story that's been in my head for ages and it's great to finally get a chance to tell it. I came up with the concept for the monsters about 20 years ago and have never quite let them go. I'm delighted to be writing it for Colin, who I adored on TV and has always been my favourite audio Doctor, and the lovely Lisa, who's character is so fresh and vibrant and just plain fun to write for."

The guest cast for this story includes Julian Wadham (*The English Patient*, *Downton Abbey*) as Augustus Scullop, while Yasmin Bannerman (abe the



Michael Jayston locks horns with Tom Baker!

More details have been revealed about the forthcoming series of Fourth Doctor audio adventures from AudioGO, *Serpent Crest*.

Commissioning Editor Michael Stevens tells *DWM*, "Serpent Crest is proceeding apace! Story 1, *Tar Wars*, is in the can and we're recording the next four episodes in July and August. Alongside Tom Baker and Susan Jameson as Mrs Wibsey are Michael Jayston as the enigmatic Tar, Suzy Aitchison as the Tsarina, and Simon Shepherd as Bolin, with other cast including Paul Chequer (who played Eugene in the *Torchwood* episode *Random Shoes*), Gabriel Vick and Sam Hoare. The story features a double role for Tom Baker, who plays Father Gregory as well as the Doctor. Those who have seen the 1971 film *Nicholas and Alexandra*, in which Tom played Rasputin, will also remember that Michael Jayston played against him as Tsar Nicholas, so this is something of a rematch for them!" Jayston also appeared in *Doctor Who* in 1986's *The Trial of a Time Lord*, in which he played the sinister Valeyard.

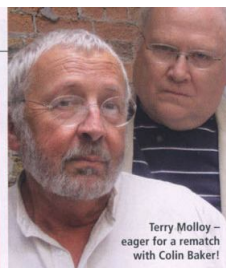
The cover art for *Tar Wars* is by Brian Williamson, making his AudioGO debut. "Keen-eyed fans will realise that

it pays homage to the seminal and much-loved 1978 LP *Star Wars* and *Other Space Themes* by Geoff Love and his orchestra!" Michael notes. The subsequent four adventures in the *Serpent Crest* series, which is written by Paul Magrs, are: *The Broken Crown*, *Aladdin Time*, *The Hexford Invasion* and *Survivors in Space*. Richard Franklin will reprise his role as Mike Yates in the last two stories of the series.

In other news, the three new *Torchwood* radio dramas, broadcast last month on Radio 4 are now available as



Tom Baker and Susan Jameson welcome Michael Jayston to the world of *Serpent Crest*.



Terry Molloy – eager for a rematch with Colin Baker!

Tree in the 2005 TV story *The End of the World* plays Dr Helen Shepherd. March sees the release of *Wyrn Isle* by William Gallagher, which takes the TARDIS to the Nerva colonies on Earth, in a story set after 1975's *The Ark in Space*.

"The *Wyrn* had gone down so well with listeners in our Eighth Doctor story *Wyrn Dawn*, that we were really keen to get them back," says executive producer Nicholas Briggs. "The trick was to find another strong story for them that wasn't just a reworking of *The Ark in Space* or *Wyrn Dawn*, and I think William Gallagher has come up with an entirely new story, with lots of very real characters with the kind of emotional concerns that we can all identify with."

Tim Bentineck (David Archer in *The Archers*) plays Roger Buchanan, Jenny Funnell (from sitcom *As Time Goes By*) is Veronica Buchanan, while Dan Starkey (Commander Strax in the TV episode *A Good Man Goes to War*) is Sheer Jaw.

download-to-own releases from audioGO.co.uk and iTunes. The titles are *Submission* by Ryan Scott, *House of the Dead* by James Goss and *The Devil and Miss Carey* by Rupert Light. In September, all three will be issued in a CD box set called *Torchwood: The Lost Files*.

More unabridged BBC Books readings, published as download-to-own only, will also be available soon. Clare Corbett reads the Eleventh Doctor novels *The Way Through the Woods* (out now) and August's *Touched by an Angel*, while Nicholas Briggs will read September's *Paradox Lost*. Meanwhile, the Ninth Doctor gets an outing in August's *The Clockwise Man*, read by Nicholas Briggs, and in September's *The Monsters Inside*, read by Camille Coduri.

The Ice Warriors brought to book



Following last year's *Doctor Who* Michael Moorcock novel *The Coming of the Terraphiles*, BBC Books has announced that another large-format novel is to be published this Autumn. *The Silent Stars Go By* will feature the Ice Warriors! The book will be available from 29 September, RRP £12.99.

The Elysium in London in 2012

The *Cash of the Elysium*, the immersive theatre *Doctor Who* production written by Tom MacRae, will be staged in London next year. The adventure will form part of the London 2012 festival which runs from 21 June – 9 September. See <http://festival.london2012.com> for more.

Pathfinders DVD



ITV's *Pathfinders* serials from the early 1960s – children's adventures created by many who went on to work on *Doctor Who* – will be released in a DVD box set by Network later this year. The serials, *Pathfinders in Space*, *Pathfinders to Mars* and *Pathfinders to Venus* were produced by *Doctor Who* creator Sydney Newman and written by Malcolm Hulke and Eric Paice.

Doctor Who Adventures

Doctor Who Adventures, the magazine for younger readers, sees issue 228 taken over by the Cybermen! The mag comes with a *Doctor Who* messenger bag. Issue 228 is a bumper issue, priced £3.50, and is out on July 28.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...

Mattman

In LA during June Matt Smith had an audience in stitches when switching accent from American to cockney playing Batman in *Gotham Autopsy* for Hollywood event 24 Hour Plays. Matt, an Alan Carr: Chatty Man guest on 15 July, plays Bert Bushnell in forthcoming London 1948 Olympics 90-minute BBC drama *Bert and Dickie*.

Arthur's Tragedy

Interviewed by *The Stage* (23 June), Arthur Davill revealed he will provide music for a version of Greek tragedy *The Bacchae* for English Touring Theatre. In early July Karen Gillan returned to Eden Court Theatre and presented students with their London Academy of Music and Dramatic Arts awards.

Miracle Workers

Promoting *Miracle Day* on Radio 4's *Front Row*, Russell T Davies, currently developing gay drama *Crash* for Showtime, launched an acerbic onslaught on the coalition government's BBC policies. John Barrowman, who in July appeared on *The One Show*, *Breakfast* and *This Morning*, presents *Tonight's the Night* on BBC One until 13 August followed by two highlight shows. Eve Myles has a cameo in Welsh film *Banned Girls* starring *Miracle Day*'s Laura Gardner. Dichen Lachman plays reclusive vampire Izumi in Series Two of the US version of *Toby Whitthouse's* *Being Human*.

More Ado?

Much Ado About Nothing starring David Tennant and Catherine Tate completes at Wyndham's Theatre on 3 September, but a future Broadway run may be under consideration. Michael Bruce's 80s pastiche soundtrack featuring David and Catherine

on two songs (one a bonus track) is available via www.muchadoonstage.com. Tennant joined Tate in animation *The Itch of the Golden Nit*, which BBC Two aired on 2 July, providing voice cameos as a radio newsreader and unlikely superhero Retchy McStretchy. He features on August DVDs *Twenty Twelve* and *LA Without a Map* and attends the UK premiere of *Fright Night* at Empire Presents Big Screen on 14 August at London's O2 ahead of its 2 September UK release (US 19 August).

New Order

Series Five of *Law & Order: UK* produced by Richard Stokes with Freema Agyeman as Alesha Phillips and introducing Peter Davison as Henry Sharpe, runs until 14 August. Stokes is one of the writers, with Andy Goddard (also working on *Downton Abbey* Series Two) a director. Adjoa Andoh played Lily in third episode *Crash* on 24 July following her *Scott & Bailey* appearance as Janice Jadzowski on 19 June. Davison, who



The Fifth Doctor is Martha Jones' boss in *Law & Order: UK*.



Fresh from his guest spot on *Luther*, Paul McGann is learning some *New Tricks*. Episode 6 is set to be shown on 8 August.

chatted on Graham Norton's Radio 2 show on 2 July, played Charles Allenforth in BBC One's *New Tricks* on 11 July and continues in *Legally Blonde the Musical* at London's Savoy Theatre until October. Paul McGann plays DCI James Larson in *New Tricks* on 8 August and completes his run in *Butley* on 27 August. The subject of *Radio Times' TurnOnTurnOffChillOut...* (18-24 June), his *Hidden Paintings of the North West* aired on 26 June (see *DWM* 434).

Clock Chris

Christopher Eccleston, who discussed North West drama on BBC One's *Auntie's Northern Soul* on 19 June, plays Pod Clock in a new 90-minute BBC One production for Christmas of Mary Norton's *The Borrowers*. He is being linked to Series Two of HBO fantasy drama *Game of Thrones*. Billie Piper, who appeared on Sky One's *Wall of Fame* on 24 June, is due on *Chris Moyles' Quiz Night*. Noel Clarke is Clark in movie *Hughie* while his play *Those Legs* was performed at London's Cottesloe on 2 July.

Birthday Goggles

As well as Bernard Cribbins, the Queen's Birthday Honours announced on 11 June included OBEs for Vincent and the *Doctor* script editor Emma Freud and Big Finish actors Graeme Garden and Tim Brooke-Taylor.

Sherlock Two

Sherlock Series Two features three new 90-minute episodes: *A Scandal in Belgravia* by Steven Moffat, *The Hounds of Baskerville* by Stephen Thompson (featuring Russell Tovey as Henry) and *The Reichenbach Fall* by Mark Gatiss. Toby Haynes is a director.

Sarah Jane Adventurers

Alexander Armstrong, with *Pointless* airing on BBC One and co-hosting *The Great British Weather* until 3 August, has been recording Saturday night entertainment show *Epic Win*. With Ben Miller he has made Edwardian Olympics sitcom pilot *Felix and Burdo* by Simon Nye. Mina Anwar played Rachel in *Hard Times* at Murray's Mills Manchester. Yasmin Paige will feature in six-part BBC Three comedy *Pam* directed by Dan Zeff. Joseph Millson, who was *Hughie* in Radio 4's *The Hireding*, is in Sky 1 comedy *Mount Pleasant*.

Quickies

Neil Gaiman was a guest on *The Late Late Show* with Craig Ferguson (28 June). Chris Chibnall's *Camelot* (DVD available 1 August) has not been renewed. Phil Collinson discussed *Coronation Street* plots on *This Morning* (17 June). BBC Four aired *The Most Incredible Thing* with Richard Franklin as Leo on 1 July.

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PUBLIC IMAGE

Tom Spilsbury looks at how the new series of *Doctor Who* has been faring in the ratings charts - and reveals the facts behind the stats...

A Good Man Goes to War ... against Britain's Got Talent

It might not be comfortable for us to admit it, but there are some television programmes out there which are even more popular than *Doctor Who*. I know, I know. For shame! That said, it's a fairly short list. Soap operas *Coronation Street* and *EastEnders* would be on it. So would a handful of talent shows such as *Strictly Come Dancing*, *The X Factor* and *Britain's Got Talent*. Then there are a few other programmes which are roughly on a par with *Doctor Who* in terms of their audience size: *The Apprentice*, *Sherlock*, *New Tricks*, *Wild At Heart*, *Downton Abbey*, *Dancing on Ice*. There are one or two others too, but if there was a Barclays Premier League of TV programmes, that lot would definitely be in it. (The likes of *Merlin*, *Casualty*, *Spooks* and *Lewis* would all be playing in the *rPower* Championship.)

But actually, that's not a bad position for our favourite show to be in, given that towards the end of the 1980s - and even at points in the 1960s - the show was often outside the TV Top 100 chart. (Hmm, I guess that would be around the Blue Square Bet Premier mark, if you know your football. Not so much Manchester United, more Ebbsfleet United.)

If we stretch our football analogy a bit further, then think of it this way. There are 20 teams inside England's football elite, and since *Rose* in 2005, *Doctor Who* has spent all but two weeks inside the weekly Top 20 television charts. The two that missed out were *The Empty Child* (Number 21 one week in May 2005) and *Silence in the Library* (Number 27 one week in May 2008). Long-term *Public Image* readers may recall that the *Library* episode faced stiff competition from ITV1 in the form of the *Britain's Got Talent* Final. On that occasion *BGT* attracted 11.52 million viewers, up against *Doctor Who*'s 6.27 million. A respectable - and rare - defeat for the Doctor, who found himself outside the Top 20 partly due to the sheer number of *Britain's Got Talent* episodes broadcast that week (seven in total).

We've waited a while for a rematch, as *Doctor Who* wasn't on air during *BGT*'s record-breaking 2009 run (that was the year of *SuBo*, you may recall), and in 2010 *Vincent* and the Doctor avoided a head-to-head clash on the night of the *Britain's Got Talent* Final.

The rematch finally came this June, with *A Good Man Goes to War* going head-to-head with the Cowell Factor again. Let's be honest, much as we all love *Doctor Who*, nobody-but-nobody would expect the Doctor to come out ahead in that ratings battle - but it was nevertheless pleasing to see how robust *Doctor Who*'s audience was under such intense pressure. As you can see from the second of the two television charts on this page, *A Good Man Goes to War* had a more-than-respectable 7.51 million to *Britain's Got Talent*'s 12.06 million (I reckon that's a Chelsea 3, Tottenham Hotspur 2 sort-of result. Unsurprising, but by no means a thrashing).

This year, there were no fewer than 12 editions of *Britain's Got Talent* in its final week, so *Doctor Who* was again bundled out of the Top 20 - albeit only just. It's interesting to see how some of the BBC's other programmes managed to rate, when going head-to-head with such strong opposition. Cast your eyes further down the list, and you'll see the mighty *EastEnders* on the wrong end of a thumping, as all four of its editions were together by around two million viewers from its usual figures, with two episodes outside the week's Top 30. Beyond the bottom of our chart altogether, *Waterloo Road* was pegged back to 4.59 million, *Casualty* to 5.02 million and *Holly City* to 4.26 million. Let's face it, this was a week when ITV1 was always going to be snatching the top places in the chart, especially with *Coronation Street* sandwiched between the *BGT* instalments.

But along with Wednesday night's *The Apprentice*, which maintained 7.59 million in the face of *Britain's Got Talent*'s 8.15 million, *Doctor Who* was the undoubted BBC One success of the week. After all, if you're going to be beaten, then it might as well be by a truly formidable opponent. Which was also the case the previous week, as *The Almost Pure* fell foul of being scheduled opposite the *UEFA Champions League Final*. Final score: *Doctor Who* 6.72 million, the footballers 8.42 million. On the pitch itself, the mighty Manchester United were humbled by the even mightier Barcelona, who beat them 3-1. I guess it just goes to show, however big you are, from time to time you'll come up against someone even bigger... ■■■

TOP 30 PROGRAMMES Week 21: 23-29 May 2011

Pos	TV Series (Channel, day)	Rating
1	Britain's Got Talent (ITV1, Sat)	11.07m
2	Coronation Street (ITV1, Mon)	10.06m
3	Coronation Street (ITV1, Mon)	9.99m
4	EastEnders (BBC One, Mon)	9.73m
5	Scott & Bailey (ITV1, Sun)	9.11m
6	EastEnders (BBC One, Tue)	9.06m
7	Coronation Street (ITV1, Fri)	9.05m
8	Coronation Street (ITV1, Thu)	8.93m
9	EastEnders (BBC One, Tue)	8.86m
10	Coronation Street (ITV1, Fri)	8.74m
11	The Apprentice (BBC One, Wed)	8.62m
12	UEFA Champions League Final (ITV1, Sat)	8.42m
13	Coronation Street (ITV1, Sun)	8.32m
14	EastEnders (BBC One, Fri)	7.79m
15	Emmerdale (ITV1, Thu)	7.73m
16	Emmerdale (ITV1, Mon)	7.61m
17	Emmerdale (ITV1, Thu)	7.44m
18	Emmerdale (ITV1, Wed)	7.40m
19	Emmerdale (ITV1, Tue)	7.08m
20	Emmerdale (ITV1, Fri)	6.75m
21	Doctor Who (BBC One, Sat)	6.72m
22	Waterloo Road (BBC One, Tue)	6.12m
23	Strangeways (ITV1, Mon)	5.99m
24	Ten O'Clock News (BBC One, Tue)	5.74m
25	Midsomer Murders (ITV1, Wed)	5.33m
26	Holly City (BBC One, Tue)	5.31m
27	Ten O'Clock News (BBC One, Mon)	5.30m
28	Antiques Roadshow (BBC One, Sun)	5.28m
29	Countryside (BBC One, Sun)	5.18m
30	Formula One: The Monaco Grand Prix (BBC One, Sun)	5.15m

TOP 35 PROGRAMMES Week 22: 30 May - 5 June 2011

Pos	TV Series (Channel, day)	Rating
1	Britain's Got Talent Result (ITV1, Sat)	12.62m
2	Britain's Got Talent (ITV1, Sat)	12.06m
3	Britain's Got Talent (ITV1, Mon)	11.86m
4	Coronation Street (ITV1, Mon)	11.53m
5	Coronation Street (ITV1, Tue)	10.95m
6	Britain's Got Talent Result (ITV1, Mon)	10.92m
7	Coronation Street (ITV1, Thu)	10.60m
8	Britain's Got Talent Result (ITV1, Fri)	10.34m
9	Britain's Got Talent (ITV1, Tue)	10.31m
10	Coronation Street (ITV1, Fri)	10.24m
11	Britain's Got Talent (ITV1, Thu)	10.20m
12	Britain's Got Talent Result (ITV1, Thu)	10.03m
13	Britain's Got Talent (ITV1, Fri)	10.01m
14	Britain's Got Talent (ITV1, Wed)	9.99m
15	Coronation Street (ITV1, Wed)	9.79m
16	Britain's Got Talent Result (ITV1, Tue)	9.75m
17	Britain's Got Talent Result (ITV1, Wed)	8.15m
18	Emmerdale (ITV1, Mon)	7.78m
19	Scott & Bailey (ITV1, Sun)	7.63m
20	The Apprentice (BBC One, Wed)	7.59m
21	Doctor Who (BBC One, Sat)	7.51m
22	Emmerdale (ITV1, Tue)	7.37m
23	Emmerdale (ITV1, Wed)	7.05m
24	Emmerdale (ITV1, Thu)	6.90m
25	EastEnders (BBC One, Tue)	6.89m
26	Antiques Roadshow (BBC One, Sun)	6.73m
27	EastEnders (BBC One, Thu)	6.46m
28	Popstar to Operastar (ITV1, Sat)	6.46m
29	Case Histories (BBC One, Sun)	6.42m
30	Emmerdale (ITV1, Fri)	6.26m
31	EastEnders (BBC One, Mon)	6.22m
32	EastEnders (BBC One, Fri)	5.80m
33	Euro 2012 Qualifier: Eng V Bul (ITV1, Sat)	5.76m
34	Countryside (BBC One, Sun)	5.32m
35	BBC News (BBC One, Sun)	5.12m

"So basically I'm trying to form a football team to take on Simon Cowell and Ant & Dec. Are you in?"



GALAXY FORUM

Our tribute to Nicholas Courtney, thoughts on the war and the recent delights available on DVD - it's your letters!



Last issue, *DWM* paid tribute to the late Nicholas Courtney, the actor who memorably played Brigadier Lethbridge-Stewart...

A FINAL SALUTE

Thank you, thank you, thank you for the splendid tribute to Nicholas Courtney. From Katy Manning's tales of 'graunching' to Tom Baker's irreverent last conversation, the whole tribute showed how loved and how special the man truly was. I adored him as a child and now my sons, after watching some Pertwee and early Tom Baker stories, love him too. The issue left me feeling sad and happy at the same time. One of your best, *DWM*.

TERRY WARNER ESSEX

Well done to all involved in putting together the tribute issue for Nick Courtney. Every page of the issue was fantastically put together. You really have done him proud!

ADAM TILL EMAL

I usually buy *DWM*, skim through it and then dip into it from time to time over the course of the next four weeks. Not



TEXT IN! Message us from your mobile!

■ **MATTHEW KEMP** Got *Doctor Who* into my English and Geography GCSEs! My life is complete!

■ **CHARLIE PEACH** I read *DWM* 436 and I loved the comic strip. Well done! Strips like that make the wait for the next TV episode seem shorter.

■ **KARMA** I've loved River Song from the beginning - huge surprise to find she's Amy and Rory's daughter! I hope we see hoogs more of Alex soon!

■ **KYLE** I've never cried so much, reading all the tributes in *DWM* 435 about Lis Sladen.

■ **HYWEL** Do you think the Papal Mainframe may have been WOIAM or BOSS when it was much younger?

■ **DOMONIC M** Just watched the Extras on the Planet of the Spiders DVD. Is the End of Time a modern take on what was originally planned for Pertwee's last story, *The Final Game*? Think about it.

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

with issue 436 - I sat down last night and ended up reading it from cover to cover (at times with a smile, at times with a lump in my throat and even the odd tear).

It was a wonderful tribute to a much beloved character who, like Sarah Jane, bridged so many years of *Doctor Who* history. Nick was clearly loved and respected by all who had the privilege to know him. The Brigadier once said his blood and thunder days were long past. Never - the old soldier will forever be defending the earth in the memories of those who love *Doctor Who*.

MARTIN CURNOW DEVON

Thank you very much for the poster of Sarah Jane and the Brig in *DWM* 435. It sums up why I love Lis Sladen and Nick Courtney so much.

MANDY BRAKE EMAL

It was so sad to read all the tributes to Nicholas Courtney, but heart-warming too. Issue 436 was a fantastic tribute - one which would make Nick himself proud, I'm sure. Congratulations *DWM*.

LAURA BUCHAN SCOTLAND

What a wonderful, moving tribute to Nick Courtney, the Brig. Who could regret a life lived like his, to the full? I don't know many magazines that would go into so much detail, with both respect and care. Well done.

DAWN HARVEY WATFORD

The front cover to *DWM* 436 was absolutely glorious. But the image that affected me the most was the opening spread - that beautiful shot of Jon Pertwee's Doctor, and the one-and-only Nicholas Courtney's one-and-only



STAR LETTER

I turned to the letters page of my soap-orientated TV listings magazine this week to find that the 'star letter' was from parents saying that *Doctor Who* was now too confusing and a 'chore' to watch. The parents' main problem with this latest season was that their two children kept 'asking questions that they couldn't answer'.

What is wrong with children asking questions? To me, it shows that they were engaged with the programme and interested in what was happening. The only answer the parents needed to give was to keep watching the episodes to find out

what's going on. These kids clearly wanted to watch *Doctor Who* each week even if it was a chore for the parents. It does worry me, however, that some of the press are jumping on the 'too confusing' bandwagon.

To me, it was a brilliant series that all tied together elegantly. Is it too much to ask that people actually sit and watch without distractions? Maybe then they'd enjoy it more.

ANTHONY GREEN CHESTERFIELD

Anthony's star letter about, er, a star letter, wins him the 150th regular *Doctor Who* audio drama from Big Finish - *Recorded Time*, out this month on CD price £14.99.

part of the show's history, now gone to the Great UNIT HQ in the Sky.

ALEX STORER SHEFFIELD

Your issue this month was possibly the best *DWM* I've ever read - and I've read them all! Perhaps it's my favourite as it's been the first issue to really move me, with all the tributes to Nick bringing a tear to my eye. Thank you *DWM*, you did him proud.

ADAM SCOVELL THE WIRRAL

I must write to say how much I enjoyed *DWM* 436. It was both insightful and sensitive and a real joy to read. I especially enjoyed reading Marcus Hearn's biography piece on Nick, The

TORCHWHAH! by baxter



SEND YOUR LETTERS TO... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Email: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit our Facebook page at www.facebook.com/doctorwhomagazine

Last Post. This feature could easily have had shield away from such things as Courtney's personal problems, yet it did not. Consequently, I found myself enjoying the article all the more.

KEVIN WATTS FACEBOOK

DWM 436 was a fine tribute to Nick Courtney – and more importantly, it was an educational one. There must be a lot of younger fans out there for whom Nick was no more than a fleeting guest star in a couple of episodes of *The Sarah Jane Adventures*, so hopefully this issue will have opened their eyes to the hugely important place he has in the history of the series, and inspired them to discover it for themselves.

It was also educational from the point of view of Nicholas Pegg's beautifully-written account of his friendship with the man – one of the best pieces of writing to grace the magazine's pages in a long time. Bravo. Incidentally, congratulations on the first 100-page issue of the mag, and on the presumably serendipitous inclusion of exactly 100 separate images of Nick in the issue. Yes, I counted them. Not quite up there as tributes go, but still...

GREG DUNN ESTONIA

THE WAIT FOR SARAH JANE I've just finished reading Steven Moffat's *Production Notes* in DWM 435. His tribute to Sarah Jane Smith – aka the irreplaceable and wonderful Elisabeth Sladen – was sheer genius. As soon as I started reading I couldn't put it down. Sarah Jane Smith was the best companion. She was, in essence, a little like Amy Pond; she was also 'the girl who waited'.

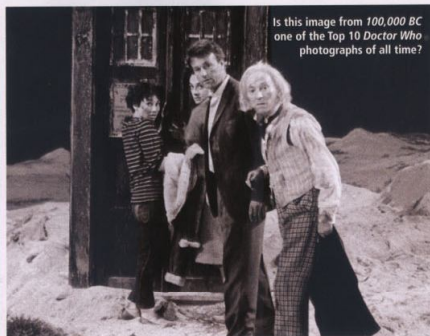
I was moved to tears by Mr Moffat's fitting tribute. Goodbye, Sarah Jane Smith. Mr Moffat, we thank you.

DEBBIE LYE EMAIL

DWM's full tribute to Elisabeth Sladen will be published later this year.

GUN LESSONS

Just thought I'd drop you a line regarding *The Fact of Fiction* article



Is this image from 100,000 BC one of the Top 10 Doctor Who photographs of all time?

on *Inferno* in your excellent Nicholas Courtney tribute issue of DWM.

On page 56, writer Alan Barnes refers to the UNIT troops using M1 rifles. In fact, as any 'gun nut' will tell you, in 1968's *The Web of Fear* and in every UNIT story thereafter, (except for *Battlefield*) the UNIT troops carried the FN-FAL 7.62, a Belgian design, commonly known to all British servicemen as the 'SLR' and which was the standard British military rifle from the late 1950s until the late 1980s. As a member of the armed services, I have fired one on many occasions. The M1 was the standard US forces rifle during World War Two.

KEVAN LOOSELEY EMAIL

From Belgian guns to stone-age spears...

PICTURE THIS

I've been musing upon the Top Ten Doctor Who photographs of all time, mentioned in DWM 434. My nomination is this [pictured above – Ed]. I think it perfectly sums up the adventure and danger of the series in its earliest days, which still continues into the present day. The original crew strikes a classic pose by the TARDIS and

the late, great William Hartnell cuts a heroic and defiant figure. To me, this is what sums up Doctor Who.

BEN KIRKHAM EMAIL

Good choice, Ben – what do other readers think should feature in our hypothetical Top Ten...? While you're pondering that, let's go back to the last series...

WAR CORRESPONDENTS

The first half of the latest series has been the most gripping rollercoaster ride I've had. No, scratch that. It was a ghost train! It introduced us to the scariest monster Doctor Who has ever seen – something that makes the Weeping Angels look like the Kandy Man. The Silence are the embodiment of darkness; the way they look, the way they talk, the way they move and the way they kill makes them evil incarnate! I'm positive we haven't seen the last of them; I do hope they are a recurring monster, but at the same time, I hope that they are not overused. The Silence are too sinister to be in the Dalek/Cyberman league.

Then, 'the Moff' gave us the perfect finale in the shape of *A Good Man Goes to War*. It had villains in

@DWMtweets

Join other DWM readers on Twitter!

■ @paul_bowler The *Gunfighters* really is a terrible story, but the *End of the Line* feature and Peter Purves' commentary on the DVD are excellent.

■ @SEldsen Shades of *Battlestar Galactica* in DWM 436's comic strip, *Apotheosis*.

■ @Col_endings A beautiful tribute issue to Nicholas Courtney. I'm now going to watch all the Brig episodes on DVD. Thank you DWM.

■ @APoliceBox Issue 436 is just the most superb publication to date. The way DWM has captured Nicholas Courtney's life is splendid.

■ @Greebobeek "The only water in the forest is the river." So, no rain then? Pity, Puddle Song sounds cool.

■ @KeithBrookes I'd forgotten how brilliant *Warriors' Gate* is. The start of Part One is absolutely beautiful.

■ @Julia0709 Beautiful issue of DWM – can't wait for *Torchwood* or the autumn! Alex Kingston is rather lovely too, isn't she?

Add dwm.tumblr.com to your Tweet, if you want to be included in the next issue!

eyepatches, a Sontaran nurse, clever twists, iconic moments (eg, the destruction of the Twelfth Cyber Legion), and more. Moffat also promised us a game-changing cliffhanger and he delivered it. Who would have thought River Song was Amy and Rory's daughter? That was a classic Doctor Who moment.

The second half of the series has a lot to live up to after that finale, but if anyone can make it work, I have no doubt that the current Doctor Who team can. Bring it on!

RYAN POLLARD MARSDEM

River is Amy and Rory's what?! This could be the first true

GALAXY FORUM

WHO TUBE

This month's pick of Who-related videos on YouTube.com



Barrowman goes bonkers as he talks about his latest film, *Mr Bondage*, in a sketch promoting the internet comedy show *Goodnight Burbank*. Search YouTube for: *Burbank Barrowman*



A catchy little song that pays tribute to Lethbridge-Stewart and the most-quoted reason for his absence – "The Brig Can't Help You Now, He's in Geneva!" Search YouTube for: *Filmbouk Brig 2*



See Richard Franklin, who played the Brig's ex-stroke Number 2 Mike Yates, as you've never seen him before – dancing his socks off in a pop video. Search YouTube for: *Love Orchestra Noah*



Sergeant Benton is in on the act, too! Actor John Levene reads an extract from a terrifying tale in this jaw-dropping clip. Not for the faint hearted! Search YouTube for: *Darketales Levene*



Some bright spark has dubbed the late Roy Skelton as *Rainbow's Zippy* over clips of the Daleks Roy voiced – which, bizarrely, makes them scarier than ever! Search YouTube for: *Dalek Zippy*

multi-generational' cliffhanger of companions for the Doctor, with the possible exception of Anne and Dodo Chapple (te). While there have been a number of Tylers in Doctor Who, I don't count them, excepting Pete and Jackie, as relatives of Rose (Liberty Hall, DWM, liberty hall). It may not end there: what is Amy's mum's maiden name? Could it be...McCrimmon?

KEVIN McDUGALL CANADA

But River's dramatic revelation wasn't quite enough for some readers...

THE ALMOST ENDING?

So was that it? Was that really the 'game-changing' cliffhanger we had been waiting for? Does anyone else feel flat at having to wait a few months for the next episode without there being any good reason to have to wait for it? As much as I am enjoying the latest series – and I do have to commend all the writers and actors, especially Steven Moffat and Matt Smith, for the consistently high standard of stories, I do think the split has not lived up to the hype. Am I the only person who thought the ending of *The Almost People* would have been a far more exciting way to have the series split?

GAVIN NOBLE HUDDERSFIELD

THE ENEMY WITHIN

A Good Man Goes to War featured Amy's daughter being turned into a weapon. Well I was thinking... what if the Doctor had a companion that was evil; wouldn't that be the ultimate trap for the Doctor? Someone he opens up his whole life to and whom he trusts. What if the companion was revealed to be evil at the end of the series? That could be the ultimate cliffhanger. This could be the basic story arc of a season; with many other things building from it...

JOHN RUTLEY (13) EMAIL

It's an interesting idea, John. You might like to watch the 1983 story *Mawdryn Undead* sometime...

DISC DISCUSSION

Just watched *Terror of the Autons* for the first time. Love the fact that the only transport that UNIT can afford is what looks like an old Metro.

DAVE HILL GLOUCESTERSHIRE

It was an Austin Maxi, but point taken.

The *Earth Story* DVD box set was very enjoyable. I hadn't ever seen *The Gunfighters* before – I thought it was a fun romp, and it was great to see actors from various Gerry Anderson shows playing cowboys.

As for *The Awakening* – what a gem. As the final DVD of the Peter Davison era to be released, it's a shame Peter couldn't contribute to the commentary as he did for all of his other stories. That said, it's fantastic to finally have another complete era of a Doctor.

LESLIE MOYES FACEBOOK

Talking of DVDs, Gary Gillatt's reviews of the latest releases prompted this email...



THE SCIENCE OF BIDMEAD

Another great issue, another wonderfully honest DVD review from Gary Gillatt. Still glowing from the success of his *Mara Tales* DVD review, I actually found myself laughing out loud in agreement that *Frontios* is less substantial than smoke. It really has to be said – no matter what the story's writer, Christopher H Bidmead, claims, each of his stories contain as much 'real science' as any episode greenlit when Douglas Adams was script editor – but aren't even half as accessible.

NICK PEAT EMAIL

IT CAN'T BE TRUE!

Is it true that there will be no Twelfth and Thirteenth Doctors, as stated in *Gallifrey Guardian* in DWM 436? I know it has been mentioned that he can't regenerate due to being killed in *The Impossible Astronaut*. However, with two more incarnations left, we have just got to see the Doctor regenerate two more times before the show ends. Tell Steven Moffat that he can easily find some way to get out of that problem.

ROBERT H GERLACH ESSEX

Well, the Eleventh Doctor was definitely dead in *The Impossible Astronaut*. So that's that, it seems...

ON TARGET!

I've just laid my hands on the reissued Target novelisations, which look so sprightly in their new jackets, and elicited from me such a wheezing, groaning sound of pure pleasure that I'm not sure I can ever again show my face in Waterstones. It's been such a nostalgia rush to see these childhood favourites reborn with their young-old faces.

Just one question: could BBC Books take the idea of extra content to the next level by commissioning Uncle Terrance to improve on some of the thinner entries in the range? Even before Virgin Books appeared, the very best Target novels always were too broad and too deep for the small screen. Now even the weaker novels can be too!

MALCOLM STEWART EMAIL

RAINE OF BIG FINISH

Lately, I have been enjoying my ears greatly, listening to the (lost) 27th season of Doctor Who! My thanks, yet again, to the audio dramas from the land of Big Finish – that place where our dreams come true. But this recent trio, it seems, has legs! Six at the very least – the Raine/Ace/Doctor tales are a delight!

PAUL EMAIL

We're out of space (and time)! See you next time for your views on *Torchwood*... [B]

ON THIS MONTH... 30 YEARS AGO

It's July 1981 and there's a fresh new face on the cover of DWM 55 – Peter Davison!



YOUNG AND SPORTY

Four months after first appearing on the telly in the closing moments of *Logopolis*, Peter Davison's cricket-loving Fifth Doctor graced the cover of DWM for the first time. The mag reported on the press call held on 15 April 1981, where it managed to get in just one question of its own. It asked the new Doctor Who, "Would you be playing it [the role] as yourself?" Davison replied that, unlike some of his predecessors, his would be "a far more acted performance," adding "I want the Doctor to be a reassuring figure but I would like the audience to become a little apprehensive about his ability to solve situations at times..." His Doctor would later be labelled the most 'vulnerable' Doctor.

PEGGY'S PLER

On the Doctor Who Letters page, a young correspondent named Nicholas Pegg (actually 'Pegg', but young Nick's signature suggested otherwise) wrote a lengthy epistle, part of which asked, 'could you

please reveal the possibility factor of the re-showing of old adventures?' Ah, the early 1980s, when the only ways to relive past adventures were the Target novels and the edited LP soundtrack of *Genesis of the Daleks*. DWM declined to answer, but 'Pegg' would be delighted later that year when BBC2 screened the repeat season *The Five Faces of Doctor Who*. Years later, Nick would play Daleks on TV. Who'd have thought it?

AND THE WINNER IS...

DWM printed the results of its first ever Season Survey, with *Logopolis* proving to be the most popular story of the eighteenth series. "This Season Survey feature has been very popular going by the response it has drawn," stated DWM, and it is likely that we will repeat the experiment... Indeed, every series since has had its own Season Survey in DWM.



ASK DWM! Puzzled? Confused? Quizzical? Send all those knotty Doctor Who posers for us to answer!

DEAR DWM, I'm rather new to Doctor Who fandom and so I don't know quite a few details of older stories but I just heard from a friend of mine that there's a difference between being Gallifreyan and being Time Lord; that 'Time Lord' isn't a race or species, but almost a title you have to earn by thinking on a higher level and staring into the time vortex. Is this true?

LAUREN COHEN USA

DWM REPLIES: Well Lauren, the series has yet to reveal a definitive answer as to what makes an 'ordinary' Gallifreyan a Time Lord, but we've been given a number of clues over the years. We first get an indication that not all Gallifreyans are Time Lords in 1976's

The Deadly Assassin. Here, it's intimated that young Gallifreyans must complete a period of study before becoming full Time Lords. In his youth, the Doctor graduated from the Prydon Academy and was tutored by Borusa.

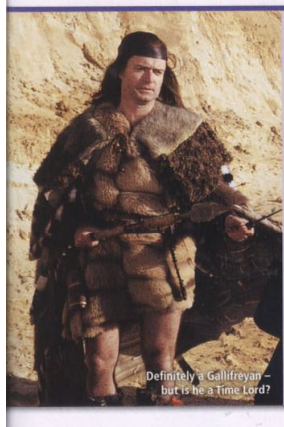
1978's *The Invasion of Time* revealed that some disillusioned Time Lords decide to abandon the strictures of their society and live in the wastes of outer Gallifrey, eschewing technology and getting back to nature. It's unclear whether these Gallifreyans maintain the Time Lord ability to regenerate, however.

In 2007's *The Sound of Drums*, the Doctor revealed that as part of the initiation to enter the Time Lord Academy, Gallifreyan children were exposed to the Untempered Schism, a gap in the fabric of reality from which

can be seen the whole of the Vortex. Some children would be inspired, some, like the Doctor, would run away, while some, like the Master, would go mad.

However, it's not just Gallifreyans who can develop Time Lord abilities. In 2011's *A Good Man Goes to War*, Melody Pond – the child of humans Amy and Rory – was found to have Time Lord DNA as part of her genetic make-up, a result of her being conceived in the TARDIS.

Assuming that Melody is also 'the Impossible Astronaut', as the evidence would seem to suggest, then, as we saw at the end of *Day of the Moon*, she's able to regenerate. What other powers she may share with the Time Lords we've yet to learn...



Definitely a Gallifreyan – but is he a Time Lord?

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FULL CAST AUDIO ADVENTURES ON CD AND FOR DOWNLOAD

Torchwood! It's the TV series that refuses to die! Much like everyone on Earth these days. DWM went on a journey to the New World (okay, California), to investigate *Miracle Day*...

Feature by **BENJAMIN COOK**

ALIVE AND

"W

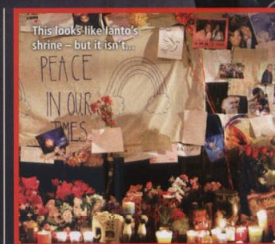
E NEED MORE GORE!" In Burbank, California, the director's plea echoes around Stage 16 at Warner Bros Studios. It's 4 May 2011, and the *Torchwood* cast and crew are shooting the

tenth - and final - episode of Series Four of the perennial *Doctor Who* spin-off. The finale is titled *The Blood Line*. There's explosives, gunfire, smoke and rubble... and, as those of you who have seen the first few episodes of *Miracle Day* will know, a fair helping of gore. "That's what we want," insists Billy Gierhart, the director. "Lots of gore."

Meanwhile, debris is raining down from the roof. "It's getting everywhere," winces Alexa Havins, who plays *Torchwood* rookie Esther Drummond.

"Am I about to be covered in it?" asks Mekhi Phifer, aka CIA operative Rex Matheson. "I'm going to have to change my shirt again, aren't I?"

The hundred-acre Warner Bros. site, a few miles north of downtown Los Angeles, is home to 29 sound stages, as well as a sprawling backlot that can double for almost anywhere, from a



bustling metropolitan city to a jungle or rainforest. Earlier today, DWM snuck onto the set of HBO drama *True Blood*, then wandered around the empty sound stage of CBS sitcom *Two and a Half Men*. (No sign of its star, Charlie Sheen. Funny, that.) On the sound stage opposite *Torchwood*'s, Leonardo DiCaprio is shooting the Clint Eastwood film *J. Edgar*.

Stage 16 is Warner Bros' largest sound stage, and one of the tallest in the world. It was raised foot by foot in 1935, to its current height of 98 feet, for a Marion Davies/Clark Gable romantic comedy titled *Cain and Mabel*. Since then, this hallowed interior has been home to such features as *Key Largo*, *The Old Man and the Sea*, *Ocean's 11*, *The Music Man*, *My Fair Lady*, *The Great Race*, *Criminals*, *Ghostbusters*, *Jurassic Park*, *The Perfect Storm*, *Ocean's Thirteen*, and - because no sound stage has a perfect record - *Batman & Robin*. In the early 1970s, NBC western *Bonanza* was recorded here - a fact that thrills *Torchwood*'s creator and lead writer, Russell T Davies. "Now, that's history," he tells DWM.

The *Torchwood* cast and crew are nearing the end of a four-and-a-half month shoot. ("I haven't worked this fast since I did a porno," admits the director of photography.) They wrap next week. Eve Myles, who has played Gwen Cooper in *Torchwood* since the show's debut, on BBC Three, in 2006, still can't quite believe her luck. "I go to work every day at Warner Bros," she exclaims. "It's just incredible."



When you become an actor, this is where you want to be. This is where all your childhood heroes started out. Judy Garland filmed on this sound stage. I never expected to be here. It's been the hardest I've ever worked, but that's what I'm here for. I'm here to work really hard."

Even John Barrowman, Captain Jack Harkness himself, is in awe. In his late teens, John would often drive past these studios on his way to auditions. "I used to come and try out for stuff during pilot season," he says. "Now I'm driving into these studios to go to work. I can't stop pinching myself. We're on top of the world. It feels like we're at the centre of everything. When that whole Charlie Sheen/*Two and a Half Men* thing was happening, we were right next-door! Everyone was abuzz about what was going on, and what could possibly happen. That was another pinch-yourself moment. Of course, the time when we're really going to pinch ourselves is when this shoot has ended, when we're waiting to hear whether *Torchwood* has been picked up for another season. It's gone so quickly."

Today, Stage 16 is transformed into a far-flung country. (No, not even Wales.) Let's not go into

specifics. *Spoilers, etc.* But the set is 12 feet off the ground; to allow a stuntman to fall from a gantry. It's all scaffolding, poles and wooden platforms in here. DWM scans today's script on director Billy's iPad. It includes the line "I'll swap your stand-off for my stand-off." And did we mention, it's quite messy? Since the 'miracle' that left everyone on Earth - except, it seems, Captain Jack - unable

"The world is facing an enormous crisis, but it looks different to a fifty-first-century man. Jack doesn't need the Doctor. He's as clever as a sci-fi viewer..."

TORCHWOOD ALIVE AND KICKING!

to die, life has got a bit... complicated. But it looks magnificent.

"The *Torchwood* budget compares favourably with other TV dramas out here," Billy tells me. His previous TV work includes all seven seasons of acclaimed crime drama *The Shield* (2002-08) for cable network FX, and FX's current highest-rated show *Sons of Anarchy*. "You get *Sons of Anarchy* in England? It's a great show. Or *The Walking Dead*? That's a great show, too. Well, those are both on a smaller level than this."

What, our modest little British show? "You think?" Billy laughs. "Everything is bigger here. There are more crew, more people... If something needs to get done, a team of people will work on it, while another team works on something else. So everything gets done faster. There's just more money involved."

"It seems to be a lot bigger, in every department," agrees Kai Owen, who reprises his role as Gwen's husband, Rhys, from earlier seasons of *Torchwood*. "There are a lot more people on set. The other major difference is there's no wrap time. You can work 15-, 16-hour days. Other than that, we could be anywhere. It's all the same jargon, just said in an American accent instead of a Welsh one. That's all, really. If it weren't for the weather, we could be in Abergavenny." Well, quite.

As well as Russell and his fellow exec Julie Gardner (who oversaw *Doctor Who* throughout Russell's tenure, as well as *Torchwood* Seasons One to Three), *Miracle Day*'s British crew includes *Doctor Who* luminaries Edward Thomas (sharing production design duties with American Gregory Melton) and sound mixer Julian Howarth, who lives in LA now, as well as composer Murray Gold, who lives in New York. Billy describes British production teams as "amongst the best in the world. British actors, especially, have a great reputation." Last year, Billy directed *Sons of Anarchy* star Charlie Hunnam, known to UK audiences as Nathan in the original Channel Four incarnation of Russell T Davies' *Queer as Folk*. "American and British actors are more alike



US sitcom-lover Russell T Davies.

than there are differences," Billy says. "Both share a similar work ethic. Both work extremely hard. The BBC is known throughout the world, but there's some great stuff coming out of America, too."

"The most eye-opening thing about American TV," says Russell, "is the sheer class of sitcom writing. Eight or nine times a week, a sitcom airs over here that will make you laugh. They're such efficient machines. The standard is higher than drama-writing. I love my American sitcoms. I love American TV." He's gone native, I suggest. "I have, yes. Listen to me! No, I just talk like I'm a pundit, because I'm a w***er," he laughs. "That's the truth of it."

And is he keeping up to date with *Doctor Who*? "Always. I don't follow stuff online, but I read my *Doctor Who Magazine*, and Julie comes round, and Ed Thomas, and we get all the gossip. You hear that Hugh Bonneville [Captain Avery] has been cast, or that Richard Senior has been directing. I love Richard

Captain Jack

Played by JOHN BARROWMAN

The Doctor's old friend is immortal no longer! How is Jack coping with being a little more vulnerable...?

Hello, John.

"Welcome to California! Have you been out and about?"

Well, we've had a bit of a look around. "No, but I mean, have you been out? On the town?"

Not yet.

"You should have a proper night out. You could go anywhere in West Hollywood. It would be good to see your reaction to what happens there."

Okay. You've lived, studied, and worked in California before, so were you able to warn Eve and Kai what to expect?

"The one thing I did say to them was, take it with a grain of salt. LA is a very busy city, and a lot of people here are 'me, me, me'. A lot of people have been refreshed at how myself, Eve and Kai are working over here. They've actually said to us, 'We've never met leading actors like you.' We're bringing our UK work ethic over here. We're really and literally laying a new carpet on set."

Literally?

"Okay, not literally."

There are probably union laws against that sort of thing.

"Actors laying down carpets? [Laughs] You're probably right. Eve has slotted in quite well with the American lifestyle. It took her a while to drive, though. ['Oh, shut up!'] shouts Eve Myles from across the other side of the room! It did! It took you a while, didn't it? ['Only because people are so aggressive out here,' Eve protests. 'I get called an 'asshole' 50 times a day, and there came a point where I snapped.'] The Welsh girl in Eve, the valley girl, got out of her car and told a woman where to go!"

Would you consider moving out here permanently?

"No, I'm never going to turn my back on the UK. I'll always come back. 'My dream job,' I said when I was interviewed way back in 1989, one of my first interviews, 'would be working six months each year in the US, six months in the UK,' so my dream has come true."

Russell showed DWM the first episode of *Miracle Day* last night.

"[Looks jealous] I haven't seen it."

It seems that everyone's upheld their game. *Children of Earth* was fantastic - "Yeah!"

- but was there a feeling, coming out here, that you had to do just that little bit better? Otherwise, what's the point?

"I didn't think of it that way. I didn't think, 'I've got to come to the States and do better than what I did in the UK.' *Torchwood* has always changed. We've always had a new venture. We need to make an impact again."

MIRACLE DAY EPISODE-BY-EPISODE

1 THE NEW WORLD

by Russell T Davies
Broadcast: 8 July (US)/14 July (UK)
Opening Line:
NEWSREADER: "Gam was the appointed time of death as laid down by the state of Kentucky..."

2 RENDITIONS

by Doris Egan
Broadcast: 15 July (US)/21 July (UK)
Opening Line:
GWEN: "They can't do this! I'm a British citizen. On British soil."

3 DEAD OF NIGHT

by Jane Espenson
Broadcast: 22 July (US)/28 July (UK)
Opening Line:
OSWALD: "Something happened to all of us. Not just me. *Miracle Day* arrived, and we all came out of it changed."

4 ESCAPE TO LA

by Jim Gray & John Shiban
Broadcast: 29 July (US)/ 4 August (UK)
Opening Line:
ESTHER: "Sarah? It's me. It's Esther. Sarah? Are you there?"

5 THE CATEGORIES OF LIFE

by Jane Espenson
Broadcast: 5 August (US)/ 11 August (UK)
Opening Line:
VERA: "Excuse me? I'm on the medical panels... where is everyone?"

6 THE MIDDLE MEN

by John Shiban
Broadcast: 12 August (US)/ 18 August (UK)
Opening Line:
JANET: "I pulled everything I could find on the Shanghai deal..."

7 IMMORTAL SINS

by Jane Espenson
Broadcast: 19 August (US)/ 25 August (UK)
Opening Line:
INSPECTOR: "Harkness? Anyone, Jack Harkness? I'm looking for a Jack Harkness."

8 END OF THE ROAD

by Jane Espenson & Ryan Scott
Broadcast: 26 August (US)/ 1 September (UK)

Opening Line:

OLIVIA: "They're with me. They've agreed to leave all weapons behind."

9 THE GATHERING

by John Fay
Broadcast: 2 September (US)/ 8 September (UK)
Opening Line:
RADIO VOICE: "Day 61 of the Great Depression, and the government has announced that all Medical Overflow Camps will stay open."

10 THE BLOOD LINE

by Russell T Davies & Jane Espenson
Broadcast: 9 September (US TBC)/ 15 September (UK)
Opening Line:
GWEN: "When I was about five or six, my dad came home from work, early. And I knew something was wrong..."

Starz airs each new episode at 10pm (ET)/11pm (PT), BBC One (and BBC One HD) at 9pm.

All information is correct at the time of going to press.

You've a reputation for being quite shameless in interviews. Have you had to rein yourself in out here?

"I haven't changed anything. Still the same John. I'm the same as I am on set as I am in the interviews. I wouldn't want to change for an American audience. I'm not going to change for anybody. I still have a wild time, and I still get the work done."

In a sense, you're representing a new type of American action hero: "a bisexual hero on television, played by an openly gay man," you said last issue. You seem to be taking it in your stride.

"Yeah, but you've known me for a long time, and I don't take things too literally and too seriously, or it may not turn out the way you wanted it to. I'm going with the flow. But if someone were to say something to me that is negative, or detrimental, or totally out of line with what we're trying to do with this show, I'll fight. I'll stand up and I'll argue. If you don't like it, change the bloody channel. If you don't like me, then don't watch. But people who complain will always still watch it, and they'll enjoy it, and they'll be angry that they enjoyed it."

What's the coolest thing Captain Jack gets to do in *Miracle Day*, then?

"I love doing all the driving stuff. Blowing things up. The fighting and the blowing things up. He gets to shoot down a helicopter! I used to get to do a lot of the stunts, but I don't anymore, for insurance reasons. Americans think very differently about stunts, even to the point where I have to argue to be in a fight scene. It's not as fun when you can't do it yourself. The thing that's interesting for me is, I have to worry now about Jack dying. All of a sudden, he's the only mortal man left. They're all going gung-ho around me, trying to keep me safe and protect me, so that was different to do. I loved doing the airplane sequence [in Episode 2], where I was being poisoned, because I've always wanted to do a sequence on an airplane. When I first moved to Britain, I used to sit and



John breaks union laws, as he shifts a box all by himself.

watch airplanes land and take off at Heathrow. There's a secret. I used to do it in San Diego when I was at university, too. On days off, I'd go down and sit by the runway, and watch the big planes take off and land, just in sheer amazement. I'm a geek in all senses of the word."

Between his last *Doctor Who* appearance, in the closing minutes of *The End of Time* [2010], and his return in *Miracle Day*, what has Jack been up to?

"Well, he was given Alonso [Midshipman Frame, played by Russell Tovey] – in a way, as a gift from the Doctor. That was a very significant scene, because it was, for me, the Doctor giving his stamp of approval

on who Jack is, giving Jack something that the Doctor cared greatly about, and accepting him. The Doctor had always said to Jack, 'You're not meant to be,' so now he's validated. Of course, we don't know what happened between Jack and Alonso. Well, I'll tell you. They went and had sex, in my head."

In Russell Tovey's head as well?

"I hope it's in Russell's head. [Laughs] Who wouldn't? I think that helped Jack deal with what he did in *Children of Earth*, so he's come back having dealt with a lot of that. He's kind of more grounded."

A question that *Doctor Who* showrunner Steven Moffat is asked again and again, and I've got to ask you since this is *Doctor Who Magazine*, is whether –

"[Cutting in] Yes, I want to come back."

You do?

"Of course I do."

Could Jack still return to *Doctor Who*, though? After *Miracle Day*, is he still a children's hero?

"Yes, because the beautiful thing about *Doctor Who* is, it's time travel. Matt's Doctor could go back to before Jack met his Doctor. Or Matt's Doctor could meet a darker Jack? That's fine, too. He could be, like, 'What the hell happened to you?' There are ways to do it. When he's in *Doctor Who*, Jack is very different to the Jack that's in *Torchwood*, because he knows that the Doctor is the leader. There's a weight off Jack's shoulders. Everybody knows my love of *Doctor Who*. I would do it at the drop of a hat. If the public and the fans want it, then let's do it."

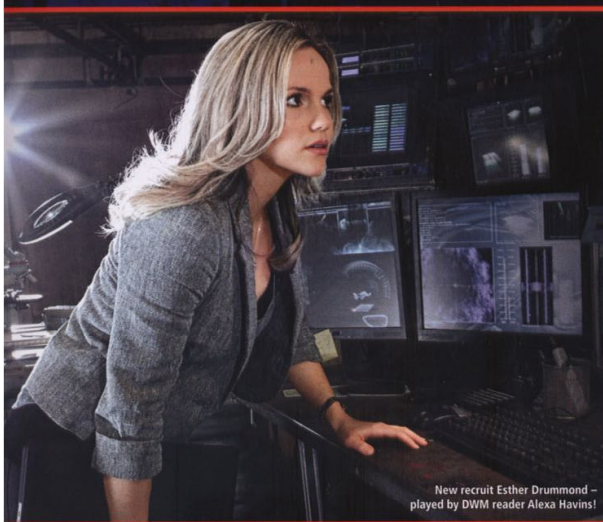
What do you put Jack's continuing popularity down to?

"It's totally remarkable. If I could bottle it, I'd sell it to other writers. I'm going to be a bit selfish here and say, if I had to put it as a percentage, I'd think about 75% of it is the wonderful writing, and then maybe 25% because of personality. I put a lot of my own personality into Jack. That's how TV characters become popular. As I like to joke, there's a lot of Jack in John, and a lot of John in Jack – no pun intended. If actors put their own, true personality into something and they expose themselves a little – again, no pun intended – the audience picks up on that. But I'm really grateful for it, because Jack has changed my life. If you think this sounds like I'm being an arse-kisser, I'm so not, but it's because of the fans. It's down to them and the people that like Jack that it's changed my life. I wouldn't be here without them."

Sun, sea, sand... what could possibly go wrong?



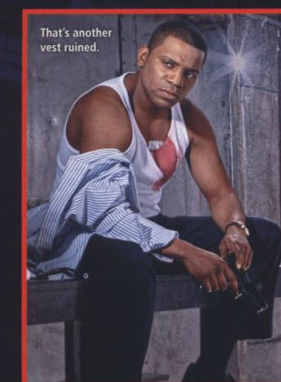
TORCHWOOD ALIVE AND KICKING!



New recruit Esther Drummond – played by DWM reader Alexa Havins!

Senior – a very, very clever director. I can't wait to see his episode [*Let's Kill Hitler*]. Steven [Moffat, showrunner] sends me a download of each episode, or I watch it on BBC America, and you realise how indestructible the show is. It's a different show to what it was two years ago. Different titles, a different Doctor, different companions, a different vibe, a different feel – and a different reason for being there, but it's still absolutely marvellous. There's no way I'd miss it."

The Americans working on *Torchwood* are big fans of DWM, too. "We read it in the make-up room," Alexa tells me. "We love *Doctor Who Magazine*. You're like the very first portal into what's to come, for the audience. You know what *Torchwood* should be more than any of us." Today, it looks like she's spent some time in the make-up room, applying various cuts, wounds and other fake injuries that look quite unpleasant indeed. "There's a lot of gore in *Torchwood*," she laughs. "I'm lucky if I get through an episode without getting splattered."



That's another vest ruined.

Meanwhile, Rex's chest wound – incurred in Episode 1, when he was impaled by a pole – still hasn't healed. He's sat in the corner, while someone tends to his dressing with a make-up brush. Doesn't Mekhi wish, just for one day's filming, he could put on a shirt that isn't bloodstained?

"It's the same old thing," smiles Mekhi, with the stoic acceptance of a man who has spent a five-month shoot with a bleeding prosthetic. He likens it to the wig he had to wear every day on the shoot for 2002's *8 Mile*, in which he starred opposite Eminem. "It was fun, but still a pain in the ass, because you've got to come in an hour early to sit in the make-up trailer. But the end result makes a character come alive. It's the same with Rex's chest wound. It looks really freakin' cool. I don't mind being in the make-up trailer for an extra hour, because I love everybody in there. We're laughing, we're talking, we're listening to music, we're having a good time –"

And reading *Doctor Who Magazine*, right? "Well, sure."

Twenty-four hours later, and DWM is at a mausoleum in Altadena. Former *Doctor Who* producer Phil Collinson is holidaying in LA, taking a break from his showrunning role on ITV soap *Coronation Street*, and has joined us on set today.

"That man in the background is mad," whispers Phil, pointing out a particularly animated supporting artist on the camera monitor. "The dancing extra!"

"Shall we lose him?" asks Billy, who's wearing a Cardiff City shirt today. (*Torchwood* specialises in the improbable.) "And doesn't it look a bit snooty if Jack doesn't join in?"

"Tell him there were people rejoicing when we told them John Barrowman wasn't singing or dancing in this scene," teases Russell.

Phil: "The number of times he's been told that in the last 2,000 years. Poor Jack."

This season, Russell and his fellow scripters found themselves writing a wiser Captain Jack. He's more like the Doctor than ever before. "That wasn't intentional," admits Russell. "I'd never realised quite how much Jack was under the Doctor's shadow. Maybe it was a logical

Gwen Cooper

Played by EVE MYLES

She's a mum now, so her days of protecting the planet are over. Oh, who are you kidding, Gwen...?

Hello, Eve. How have you found living in LA?

"It's been possibly the best seven, eight months of my life. I'm doing the job that I love, in the hub of my industry. Oh my God, it's just been the best time of my life. It's been incredible."

Is it true that you can see the Hollywood sign from your house?

"[Sneaking with excitement] Yes! It's ridiculous. I'm like three houses away from the sign. I keep checking, 'Is it the real one?' A friend found the house for us. He said, 'You've just got to see this place. It's like a 60s loveshack. It's hysterical.' Sean Penn lives just opposite me. The first night we got here, we'd been travelling for – what is it? – 30-odd hours. We got into the house, went into the garden, and Brad [Freeman, Eve's partner] literally went, 'Oh... my... God!' I was going, 'What? What is it? Is it a lion?' He went, 'Look!' I looked up – and there it was, the Hollywood sign. I cried. I still cry when I look at it. I must have taken a squillion photographs."

It sounds unreal.

"It is, it is! I've got a little hammock in the garden, and I sit with the baby [her 20-month-old daughter, Matilda], and we look up at the sign. It's a reminder, every day, of where we are, and how blessed we are."

Of course, some of Hollywood can be a little on the shallow side...





Don't mess with mum!

"Yes. Well, anybody who knows me knows that I have absolutely nothing to do with the celebrity world back in the UK, never mind here in LA. It's something that I protest against constantly. I don't even know what 'celebrity' means. It doesn't interest me. I will never be that person. I'm not a product, I'm an actor, and that's how I deal with it. I keep my life very, very private, and I will continue to do that forever, whether I'm in LA, London or Timbuktu. I'm not interested in having OK! come to my house and do a shoot in my living room. I'm not interested in telling them my life story, like I'm sure people aren't interested in reading it. Eve Myles isn't that interesting. People don't know who I am. I want to keep my family out of the papers and magazines. I'm fiercely, fiercely private."

That must inform the choices that you make, though – the jobs that you take. Did you have to think twice about signing up for a fourth season of *Torchwood*, which would involve upping sticks and moving to Hollywood for six months?

"No, because it's only a good thing if a job gets bigger and bigger, and more global. On a personal level, you choose how much press you want. You choose who and why, and what story you tell. You choose what clubs you fall out of. If you stay away from all that,



A moving reunion, as Gwen sees her mum and dad in hospital.



Gwen wonders if her phone's being hacked by *The News of the World*.

and you tell people plainly and clearly that it's not what you're in the business for, people will understand that and work with you."

How was this season of *Torchwood* pitched to you?

"I was coming up to eight months pregnant. I was sat with my feet up – my ankles were huge, all swollen – and I got a call from Julie in Los Angeles. We had a chat, and then, as Julie does, as elegant as she is, she just said, 'This most extraordinary adventure is about to happen.' She said it in the most matter-of-fact, focussed, fixed way. She told me about their plans for *Torchwood*. I went, 'Oh my God, have my waters just broken? Or have I weed myself with excitement?' 'Are you up for it?' asked Julie. I was like, 'Maybe I'm not talking, because I physically can't speak.' Thank God I was pregnant, because I think I would have been drunk for about five weeks after that phone call. [Laughs] There were months ahead when we didn't know which network we'd be going with, and whether it was going to be in LA or Canada... so there was an awful lot to sort out. I just sat in the passenger seat, held on tight, and waited for news."

Miracle Day certainly feels more epic, more global than *Children of Earth*, and darker, more adult... "You're absolutely right. My favourite *Torchwood* stories have always been the ones that are longer than one episode, like *Children of Earth*, spread over five nights. It just felt like, at nine o'clock, everybody was sitting down and watching. It was a real event week, and it was awesome to be a part of. This series, we have to make it better again, and it's the best thing I've ever read. It's the best thing I've ever performed. It's mind-blowing."

In Episode 1, we see Gwen with her baby daughter, Anwen, in one hand, and firing a gun with the other. For Gwen, it seems that her two worlds are colliding.

"Yes, well, there have been two major changes in Gwen's life. The first is that she, Rhys and the baby are living in isolation, a self-sufficient lifestyle in Wales... and she is cracking up with boredom. It's just not her life anymore. It never really was. She was a police officer before she joined *Torchwood*, so there was always an element of adrenalin that Gwen needed. In this chocolate-box cottage, in Wales – I mean,

"Gwen's instincts are telling her one thing - but motherhood is telling her another..."

open a drawer or a cupboard, and there's every machete, rocket launcher, gun and grenade you can imagine. She's weaponised to the hilt. She was Two-Gun Cooper last season. This year, she's Two-Gun-Rocket-Launcher-Three-Knived Cooper. Yeah! A lot more stunts this year.

"The second thing is, she's a mother. Anybody who's a parent knows that it's the hardest, but most rewarding job in the world. My God, it's tough. At the end of the day, it's not like you can give them back to the parent. You are the parent. With parenting comes a massive responsibility. It influences every decision that Gwen makes this year. In whatever circumstance, that child will always come first. That's massive. It changes everything. It changes her relationship with Rhys, her relationship with Jack, her relationship with *Torchwood*... and she has to compromise a lot. She can't just work off instinct anymore. Her instincts are telling her one thing, but motherhood is telling her another. It's wonderful drama. It's great to do, and great to watch."

How many different babies played Anwen?

"We've had twin boys, Marcel and Oliver, in LA, who were just ridiculously beautiful. They'll never forgive their parents when they're older; when they're 18 and they're in a TV show, wearing pink dresses, as two little boys. And then we had two beautiful babies in the UK. And we've had the most hideous, horrific baby doll. Every time it looks at me, I'm like, oh God, I've really got to try to love this child! It's really difficult. That awful doll has played a big part this year."

TORCHWOOD ALIVE AND KICKING!

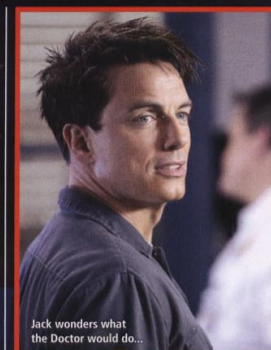
process that we followed through. We thought, 'The world is facing an enormous crisis; it's going to look different to a fifty-first-century man. He can't walk around being dumb with this. He doesn't need the Doctor. He doesn't need the TARDIS. Actually, he's as clever as a science-fiction viewer, and a science-fiction viewer will always be one step ahead.' He isn't as clever as the Doctor – the Doctor would work out what's going on immediately – but sometimes you think, 'Ooh, that's a Doctor-like speech,' and we'd never given Jack the chance to do that before."

"I'm glad that the writers were thinking it," says John, "because I caught it. John the actor was thinking, 'They're writing this a lot like the Doctor,' and John as Jack, when I'm saying the lines, is thinking about the Doctor. He's thinking, this is how the Doctor would do it. Of course you're going to emulate people you know. I'm talking about Jack emulating the Doctor. It gives Jack a bigger presence. It gives him more of a universal feel. He's part of a greater thing in the universe, for these people that he's come to help, protect and save. It could be that he's upped his game a bit, in the interim... when he went away... with Alonso. Hmm!"

Russell laughs. "John, behave!" "Never," retorts John. "I've converted half the crew." He looks to Todd McIntosh, head of the Make-Up Department, for affirmation. "Haven't I, Todd? I've converted you, haven't I?" DWM isn't at all sure what John means by 'converted', but Todd is nodding in reply. "Oh, absolutely," he says. "Consider me converted. Or corrupted."

"Todd was a redneck when he started, weren't you, Todd?" says Russell.

"Are you kidding me?" John cuts in. "This one's taught me a few things, I can tell you."



Jack wonders what the Doctor would do...

"I can believe that," says Russell, nodding. "It's always the quiet ones."

Five minutes later, and John is describing his massage regime to the entire Make-Up Department, and anyone else who will listen. "I've been in situations," he's saying, "where you're getting a really good massage – they ask, 'How strong would you like it, sir?' – but then ow, ow, ow! It's happened to me."

"It happens to you in the middle of the street," deadpans Russell.

"If I instigate it. No, I wear a black mask. I go to my massages with a black mask on. I turn up and say, 'I'm ready for my deep tissue.'"

"And they go, 'Hello, John.' It's like Norm walking into *Cheers*."

John and Russell discuss the joy of massage.



Rex Matheson

Played by MEKHI PHIFER

CIA agent Rex wants answers! And he's going to get them even if it's the last thing he does...

Hello, Mekhi. Were you familiar with *Torchwood* before signing up to play Rex?

"To be quite honest, no. I knew about *Doctor Who*, but not *Torchwood*. What happened was, I met with Russell and Julie, and they gave me *Children of Earth*. I watched it all in one sitting, and was extremely impressed. I saw where they were going with it. I saw their vision and their passion. I became a fan of the show, basically, in one sitting. As much as I love that season, *Miracle Day* is like *Children of Earth* on steroids. It isn't run-of-the-mill. It isn't something we've seen before."

This isn't the first time you've come on board an established show [Mekhi played Dr Greg Pratt in *ER*, from 2002 to 2008, joining the show in its eighth season – Ed]. Is that tough?

"You're always concerned. It's kind of like the first day at school, if you joined that school mid semester."

"Hello, everybody. This is Mekhi, our new student." You don't know if the kids are going to be open-armed or what. But that's the beautiful thing about John, and Eve, and Kai. Good energy. Good people. It's the first British production that I've worked on, even though we're here in the States, and they were extremely supportive. I love them for that. It helped a lot, transitioning into the role and the show. When you get on with the people you're working with, you can talk candidly, you can talk about the characters, you can ask questions, you can have a good time with them, you can bounce off of each other. A lot of that stuff takes place when the cameras aren't rolling. We're telling stories. We're talking about our childhoods. We are able to share energy from each other, and that really helps with the chemistry that you see on screen."

One of your former *ER* co-stars, Alex Kingston [*Doctor Who*'s River Song] told us: "*ER* is very much based in reality... If anything, for the fans, the line between reality and fiction would be blurred. People would believe that we were for real." That isn't, she added, a problem that she encounters with most sci-fi fans. How do you think *Torchwood* fans will respond to Rex?

"Well, even with all of our *X-Files*/24-isms, we do stick to the reality of what's going on, rather than playing the sci-fi aspect. Obviously there's a sci-fi portion, a big portion, but it's not like we're *Star Trek*-ing with just the Klingons. You know what I'm saying? We're human beings dealing with what is a global phenomenon in, I think, a very human way. I give a lot of credit to Russell and Julie for defining the show that way. Russell designed not only my character, but all the characters, to be real people going for real things. As an audience member, you get to feel that you're eavesdropping on this world. As for the fans? Well, I'm looking forward to the Comic-Con and having a show that people around the world are excited about all at once. Obviously the show is a business, so you want to make some money, too. At the same time, I just love *Torchwood*. Being an artist, you always want to do something that's dear to your heart. Any time you can be a part of something special is a blessing."

Now, when we first meet him, Rex is in the CIA...

"We get much more into the CIA stuff as the season goes on. It's pretty cool. It gives Rex access to international resources. There's probably not a



CIA agents Rex and Esther – determined to solve the mystery of Miracle Day.

"I thought, 'Oh my God, I get to shoot guns and bazookas, and blow up stuff! I'm there!'"

better, more useful branch of law enforcement or intelligence than the CIA."

You've done it on screen before, I know, but do you feel comfortable brandishing firearms? "Are you kidding? That was one of the things that drew me to the role. [Laughs] 'Oh my God, I get to shoot guns and bazookas, and blow up stuff! I'm there!' For years, I've gone to gun ranges, and I've played a lot of law enforcement characters, or guys that have carried guns, or ex military..."

There's an amazing sequence in Episode 1 where Rex, Jack, Gwen and Rhys are in a jeep, racing down a beach, being chased by a helicopter. Was that as much fun to film as it is to watch? "Well, it was as hell in Wales –"

Not quite LA weather, is it? "No. Quite the opposite. But the beautiful thing is, you're able to endure it because 1) you're doing something fun with people that you like, and 2) you're doing something good and important that people are really going to respond to. Basically, we huddled together, John, Eve, Kai and myself, and endured the cold, and still laughed the whole time. We're all funny people, we're all sort of cerebral in our comedy, in our energy... It works, and I think that's what made *Torchwood* a perfect fit for me."

If *Torchwood* comes back, and if Rex survives this season, would you like to return? "Yes, if he survives. Absolutely. I'm having a great time. I love Starz, the BBC, Russell and Julie, and my cast mates. It's an exciting show. Even just reading the scripts, it keeps me on the edge of my seat. I can only imagine what it's going to do for the audience."

Esther Drummond

Played by ALEXA HAVINS

CIA investigator Esther is intrigued by 'this British thing, *Torchwood*'. But will she live to regret it...?

Hello, Alexa. Prior to *Miracle Day*, what's the *Torchwood* buzz like out in the States? "I'd say it's catching on. We always do that, we catch on. [Laughs] It has this underground cult following. If you know of it, you're part of the really cool crowd. Since I got the job, I've had people come up to me and say, like, hush-hush, 'Hey, I watch *Torchwood*.' It's an honour to be part of a show that has such a passionate fanbase. I was familiar with *Torchwood* through my husband [actor Justin Bruening], who's a fan of the show, so I knew what I was getting myself into. I was familiar with the show, too, because I'm a new mum [Alexa and Justin welcomed their first child, a daughter, Lexington Grace, last August – Ed], so I had to take time off from work, and my husband was doing a *Torchwood* marathon. I was caring for an infant, but I would be walking by and, literally, the next thing I know, it's an hour later, and I'm watching another episode. *Torchwood* has this way of pulling you in. It's magnetic."

What was your husband's reaction to you landing the role of Esther? "He said to me, 'You are taking this job.' I didn't have a choice. He said, 'I will stay home and be Mr Mum, and you're going to go save the world with Captain Jack and Gwen.' He may have sent me divorce papers if I'd said, 'But I'm not ready to go back to work.'"

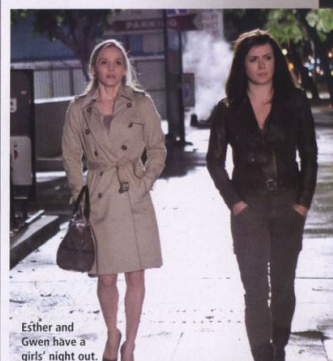
Torchwood saved your marriage? "[Laughs] It did! Thank you, Russell, for making our marriage strong. My husband said, 'This is the first thing you've done that I'd watch whether you were in it or not.' He's the ultimate fanboy."

Are you a fan of British TV? "You guys make some darn good television. The BBC did a brilliant thing by partnering with Starz, because

there are no limitations. It gave Russell the freedom to do what he wanted. I love that it's not a revamp or a remake. It wouldn't work if they'd cast a new Captain Jack. We do steal your television, don't we? When we can't come up with our own, we take yours."

Esther is described as 'the innocent, in a world of assassins, liars and zealots'. "She has the best intentions. She sees the best in humanity. The glass is always half full. She really respects and is mesmerised by Captain Jack and by Gwen, so it's interesting to watch that relationship develop. Russell has really thought through who he wants Esther to be. She has a lot of growth. Jack, Gwen and Rex know who they are, they've lived this world, and they're confident in their mission, whereas Esther is thrown into this. She's naive. Yeah, she's innocent. It's an interesting viewpoint to watch her experience *Torchwood* – a parallel to the way that Gwen was introduced in the very first episode. You follow her deeper and deeper into the rabbit hole, trying to explain the unexplainable. Esther goes on both a personal and a professional journey. She'll have a particularly strong connection with the new viewer, given that every new question they're asking – 'Who's that? What's that? Who's that guy in the coat?' – Esther's asking at the same time. She's finding the answers for them. It's an active adventure, instead of just telling you who people are. You're always moving and your heart is pounding, even though you're sitting on the couch. It's interesting to watch Esther, but it can be frustrating, too, sometimes, because she makes these rookie mistakes. You think, 'Wait, why are you doing that? No, don't do that!' She stumbles, but it's never spiteful, it's never with a bad intention, and she picks herself back up."

Are you sad to be coming to the end of filming? "Well, wrapping Season One – well, I guess it's Season Four for you – is hard because, more than anything, we're saying goodbye to friends. My heart is sad, but it's been a wonderful experience. You form these personal relationships, and you're invested in the character, and you give it your all. It's been such a journey for all of us. Like, even Bill Pullman's character, as despicable as he is, is taken on a journey. There's a character for every single person to relate to. The conclusion is shocking, and it's heart-wrenching. It's an absolute honour for me to be a *Torchwood* team member. It's a piece of television history, this spectacular sci-fi story. It will last forever, and I think it will always translate, whether now or in 20 years, or in 40 years. It's kind of like a *Star Trek*-type longevity. Look at how many years *Doctor Who* has been on. It spans so many generations. Very few shows can translate to that many generations, especially here. America is very tight on demographics. A lot of networks only care about the 18- to 32-year-olds. But *Torchwood* has something for everybody."



Esther and Gwen have a girls' night out.

TORCHWOOD ALIVE AND KICKING!



Phil Oakley-style haircuts – back in vogue in the twenty-first century.

The world may be in crisis – but there's still time for Jack to meet new... friends.

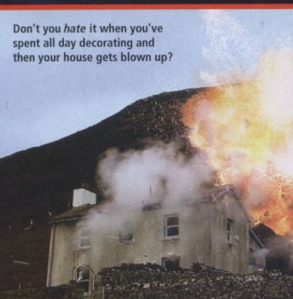


"Hey, they didn't know what cottaging was the other day on set."

"Who didn't?"

"This lot." John points to the crew. "We were filming in a cottage. Someone said, 'Let's step into the cottage,' and I went, 'Is that an offer?' They went, 'What?' I had to explain to them."

In DWM 436, Russell hinted that some of *Miracle Day*'s racier material might be cut from the UK version, since Captain Jack is a children's hero in Britain, because of his *Doctor Who* connection – "and you cannot deny that some children will watch *Torchwood*." Even so, the UK edits might have been a few minutes longer than their US equivalents, because US network Starz, which has co-produced *Miracle*



Don't you hate it when you've spent all day decorating and then your house gets blown up?

Rhys Williams

Played by KAI OWEN

Gwen's long-suffering husband Rhys just wants an easy life. Oh Rhys, it's about to get even worse...

Hello, Kai. How are you enjoying LA life? It's a long way from Wales. "It is, yeah. I'm a proud Welshman. To be over here is, well, extraordinary, really. It's been the most amazing six months of my life. From filming in Upper Boat, in Treforest, and lovely Cardiff, to coming to film at Warner Bros, in the sunshine, in Los Angeles, is incredible. It's so huge! Rhys stays in Wales for most of *Miracle Day*, so I'm filming in Warner Bros, standing in for Wales, which is just – oh wow. It's bizarre!"

You have a young family, including a one-year-old son, and they've come out with you... "Yes, what an opportunity. We have to go. We have to move. We relocated here at the beginning of January. As we speak, they're at the airport – they're going back to the UK today – but I've got a couple of weeks left out here. They've been part of the experience, the journey, the 'adventure' as we call it."

How long did it take you to acclimatise? "Luckily, I came out for about ten days first, and then went back to the UK, did the UK shoot, before returning to LA. Those ten days gave me a chance to acclimatise and find an apartment to live in. Eve was out here, with her partner Brad, a month before I arrived. They had Christmas here. She was sending me texts going, 'Oh my God, the weather, it's amazing!'"

How has being a dad changed Rhys? "I have a one-year-old son myself, and I know for a fact that I would die for him. Rhys would do exactly



A tender moment between husband and wife.

Day with the BBC, can be more flexible with its timeslot. "When I said that, we were in the early stages of the edit," Russell explains when we catch up the day of the British premiere. "In the end, we made up the extra time in the UK versions by having longer trails, so there's no difference whatsoever – except for Episode 3, in which the BBC took about ten seconds off the sex scene. Oh, and literally a couple of seconds from Episode 6. And that's all. So that might stop people being mystified."

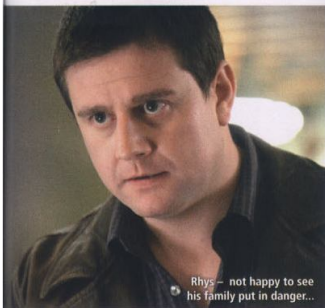
Has *Torchwood* had to make any concessions to an American audience? Elsewhere in this feature, John insists that he "wouldn't want to change for an American audience." Russell agrees: "If you buy into *Torchwood*, and if you buy into John, you know what you're getting. Honest to God, in terms of his sexuality – whether Jack's bisexuality or John's gayness, which becomes part of the equation – not a word from anyone at Starz. Not a question, not a doubt, not a niggler. Neither has anyone asked for it to be exaggerated. Maybe the world has moved on. Maybe those sorts of questions are outdated now. You watch American television, and the diversity, and range, and strength of gay characters is quite extraordinary. At the moment, I'd say it's well ahead of British television. Ten years ago, the opposite was true."

What about *Torchwood*'s barefaced Welshness? Has that translated to across the pond? "It's completely unapologetic," smiles Eve. "There are things that need to be explained, like where Wales is... but I get that every day out here anyway."

Where do most Americans think Wales is? "They go, 'Is it by Piccadilly or...?' Or it goes: 'Where are you from?' 'Wales.' 'Oh, we've been to Scotland.' You think, *ok-ay*. It's things like *Doctor Who* and *Torchwood* that help put Wales on the map."

What do Americans make of the Welsh accent? "I have to slow down a bit," she admits, "but Gwen's accent is softer than mine; it's not a Swansea accent, really. Americans love the accent, because it's unusual. They've not heard it on television that much. You get the greats, like Burton and Anthony – 'She laughs.' 'Like I call him Anthony. He comes round for tea on Sundays. No, it's a pleasure to be working in LA, on a production that's part-American, part-British, and be able to use my accent. The Welsh – and *Torchwood* – are slowly but surely taking over the world.'"

Next issue: Jane Espenson reveals *Torchwood* writing secrets, and Bill Pullman discusses Oswald Danes, Ant and Dec, and British mangos.



Rhys – not happy to see his family put in danger...

the same for Anwen. When explosions come – oh, this is horrible for him. This is his nightmare. He wants it over. He wants her safe. He wants to protect her, and Rhys is the man to do that. He will look after Anwen no matter what. Rhys has always been, kind of, the grounded person. The normal, average guy. He's not as stupid as he looks. He says what people are thinking. He's certainly not a coward. He's seen some phenomenal things, but I think he lives in fear of Jack returning. The idyllic lifestyle that Rhys and Gwen start Episode 1 with, I think that's what Rhys wants. But it all kicks off again, when Jack arrives."

There's an interesting dynamic between Jack and Rhys this year. They don't exactly trust one another, but there is an obvious mutual respect. "Yeah, I think they quite like each other. Rhys defends Jack quite a bit now. It's good banter. I'd like to explore that further. Rhys used to just hate him – 'Who the hell is this good-looking threat to me?' – but Rhys realises now that Torchwood needs Gwen, and Gwen needs Torchwood, and the world needs Gwen and Jack. As long as Jack is around, Gwen will be safe, so Rhys secretly quite likes Jack. That rivalry will always be there. They'll always both be totally in love with Gwen. But Rhys gets to take her home."

Are you ready for how your life might change if Torchwood becomes a big hit here in the States? "I've not given it that much thought. I don't know if it will change. Will it? Maybe it will. You've put that seed in my head now! I'll overanalyse it, and become a recluse, and it's all your fault! [Laughs] I'm going to be back in the UK when it's showing over here, so that's going to be a bit bonkers, having a show on American television. I will always try to stay grounded. I have a wonderful family for that anyway."

Do you think everyone will enjoy *Miracle Day*? "Back home, they're going to love it and be hooked straight away again. Let's hope it equals, if not better, *Children of Earth*. I really think it has the potential to do that. Out here, I think people are going to love it, too, because there's nothing like it. It's got that human element, that supernatural element, that sci-fi element, the enormity, the class of the acting and the class of the writing. They'd be fools not to love it. It's got John and Eve leading it, and Mekhi and Alexa and Bill Pullman, who is just mind-blowingly good. If people watch it, they'll stick with it, without a doubt. It's taken it to another level, and everyone is stepping up their game. We've felt the buzz. The excitement of it has been amazing."

So how do you rate *Torchwood's* changes of being recommissioned? "Well, I hope it is, because *Miracle Day* has breathed new life into it. It's like doing it for the first time again. Also, we know these characters so well, and we've seen the potential – oh, we could do some magnificent stuff with it in the future. The way this story unfolds! We want to do another series because we love it. This is the best job in the world."

Jilly Kitzinger

Played by LAUREN AMBROSE

PR guru Jilly won't let anyone get in the way of her ambitions. And that's bad news for Torchwood...

Hello, Lauren. How are you?
"I'm living in fear of you! You're going to know so much more about *Torchwood* than I will ever know."

We'll try not to ask you anything too geeky.
"Yes, go easy on me."

According to Russell T Davies [in DWM 436], the production team sits in the edits going, "We want more Jilly scenes in this episode!" They adore you, Lauren.
"Well, that's very flattering. I love Russell. He's incredibly clever. I'd never heard of *Torchwood*. I talked on the phone to Russell, knowing nothing, and he explained the whole thing. He explained what the character would be. He speaks about two million words a second. What interested me most about it, having never really worked in this genre and knowing very little about sci-fi, is that he has a reason for everything. Every detail is considered. Every word and every idea. And the show is about huge ideas. This season in particular is exploring one big idea about what happens if there's no death. It's moving to me that he's interested in making television that's sometimes devastating, and sometimes really camp, but is always really about something. That's what inspired me to sign on to be a part of it – just talking to Russell. I love the way his brain works."

Jilly looks like such a fun character to play.
"I really have had the most fun I've ever had on a set, playing an evil, ambitious PR woman. She's a bigger-than-life character. She'll step over your dead body to get ahead in the world. But she's so scrappy and, like, hard-working, you kind of like her. [Laughs] It's hard to imagine liking someone like that, but you can't help it. In addition to that, I get to wear these fabulous clothes. I felt like a supervillain. I'm very grateful to Russell for all of that. I had this red trenchcoat, and red nails and lips, and big hair, and high heels. Everything matches. It was crazy. I truly got to play dress-up."

Did you keep any of the costumes?
"I didn't. I should have tried, shouldn't I? I've got to make some phone calls. [Laughs] Because they really were fabulous outfits; probably the most fabulous I've ever been allowed to wear."

How do you resist the temptation to 'overplay' a character like Jilly?
"I really just let the writing carry me through. Follow the lead of the writer, then it'll be okay. *Torchwood* is great, because it's funny. Even though it's exploring really devastating ideas, my character gets to say some pretty funny things. I get some hilarious lines."

Any favourites?
"One of my lines is, 'I give him 35 minutes before he crumbles like Stilton.' Come on! I get to say that!"

Russell described Jilly's partnership with Bill Pullman's character as "like two villains constantly battling against each other."
"It's an interesting dynamic. We have this hate/need relationship. We need each other, we hate each other, and we're both bad, but you have sympathy for both characters. Bill is a lovely man, a lovely actor, and we



"I've had so much fun playing an evil ambitious PR woman. I feel like a supervillain!"

got to jump in and have fun with it. What's better than to have fun at work? That makes it good."

Isn't this your first time doing sci-fi?
"Yes, this is my first venture into the genre. I witnessed stunts, pyrotechnics, CGI, prosthetics and gorgeous, wild make-up, and watched people work in ways that I'd never really seen before. I marvelled at how a production like this is put together, and how everybody is so good at what they do. I was blown away by the magic of the movies. I love being an actor, because I get to be constantly amazed and inspired by incredibly talented people, so *Torchwood* has been a bit of a treat for me."

Do you watch much British TV?
"I don't watch a lot of television, but some of my favourite shows have been British. I remember getting episodes of *The Office* [BBC One, 2001-03] smuggled in. Maybe it's the British sense of humour or style of performing – less earnest, maybe – that lends itself to television better. I feel like you do it best. I've turned on to a thing called *The Shadow Line* [BBC Two, 2011] recently, which is so cool. You do it really well, so it's pretty cool to be on a British show."

You're best known, on both sides of the Atlantic, as Claire from *Six Feet Under* [HBO, 2001-05]. Do you ever tire of that association?
"I'd people can appreciate what I've done and have some joy in their lives because of it, I feel like that's a pretty great side effect of getting to do what I love for a living, so I'm all for it. That's what it's made for, the people who love it."

Are you ready to be adored by *Torchwood* fans?
"Do you think I will be? Well, hopefully the fans will really like it. When it was announced I was going to be in it, people were coming out of the woodwork, people I hadn't heard from in years, nerds from all over, contacting me, e-mailing me, 'Oh my God, *Torchwood*, I can't believe it!' I was sat there going, 'Wow. This is something else. I don't know the full extent of this.' So I got a glimpse of it. But I say, bring it on! I'm so excited and flattered to be a part of it."

COUNTDOWN TO 50!

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

DEVIL OF A TIME



Doctor Who's eighth season introduced a cosy 'family' around the Doctor and was a lot more fun – or was it?

Feature by SIMON GUERRIER

THIS ISSUE SERIES EIGHT (1971)

On 3 February 1971, three days after the transmission of the first episode of *The Mind of Evil*, Baroness Bacon asked the House of Lords, "what has happened to 'Dr. Who' [sic] recently, because many children must have gone to bed and had nightmares after seeing the recent episodes."

That criticism has dogged the series since the 1960s and still does today: is the series too scary for its target audience? But it's odd to hear it said of

Season Eight, which is often seen as an especially cosy period of *Doctor Who*.

The Doctor is still stranded on Earth but the series seems very different from the previous year. UNIT has relaxed. The soldiers wear less austere uniforms, and the same faces recur over several stories so we learn their names. As well as fighting monsters, we see them making cocoa, watching rugby and going to the pub.

Brainy scientist Liz Shaw has gone – one of only three companions to depart off-screen (the

CHRISTOPHER BARRY DIRECTOR

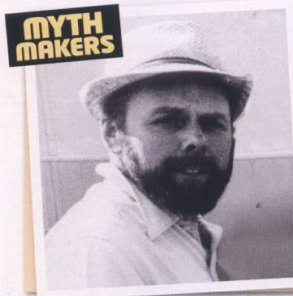
Christopher Barry directed 43 episodes of *Doctor Who*. He was the man responsible for introducing the Daleks in 1963 and also two incarnations of the Doctor, the Second and the Fourth. He was a safe pair of hands – 1965's *The Romans* is remembered as a brilliant comedy when it could have gone so wrong. Farce, with actors running in and out of scenes, hardly suited the old, fixed-camera studio system. Barry made it look easy.

He added artistry to technical effects. In *The Demons*, Azal turning round as he grows to giant size makes the trick shot more effective. Barry also plays up subtext, casting black actor Rick James as Cotton in 1972's *The Mutants* to acknowledge the story's colonial themes.

1966's *The Power of the Daleks* is all about perception – for example, it's the Daleks who confirm the new Doctor's identity. Barry makes that subtext part of how the story's shot. In Episode Two, we watch from a Dalek's point of view as Resno is exterminated. When we then see the Doctor's face

framed in the same way towards the end of the episode, the scene is made much more powerful. (Barry reused the trick in 1974's *S. Robot*.)

Barry's last work on the series, 1979's *The Creature from the Pit*, has been overshadowed by the eponymous monster not being entirely brilliant. That's not Barry's fault, and besides, it's a small part of a strong and atmospheric story. The alien jungle and wolf-weeds are perfectly realised, and Barry keeps the actors from letting the funny lines undercut the drama. Watch it again and see an imaginative, clever director at his best.



MEMORABLE MOMENTS



"They're Autons! Bullets can't stop them!"
(*Terror of the Autons*, Episode Three)
A thrilling battle: Mike Yates hits an Auton with a car and knocks it down a cliff, but it just gets up again...



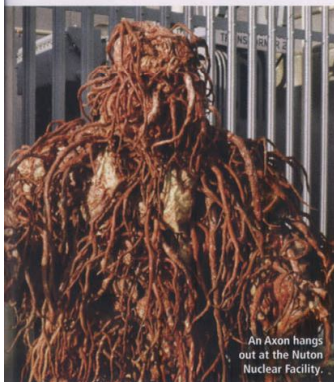
"You can't destroy me! I am too strong for you!"
(*The Mind of Evil*, Episode Four)
The alien mind parasite within the Keller machine shows us the Master's greatest fear – being laughed at by the Doctor!



"I don't believe it! It's bigger inside than out!"
(*Colony in Space*, Episode One)
After 14 episodes, Jo finally gets to look inside the TARDIS – and soon takes her first step on another planet.



"You are too late, my dear! Eko, eko, Azall!"
(*The Demons*, Episode Four)
To Jo's complete horror, the Master summons the devil himself – and the Daemon Azal is absolutely huge!



An Axon hangs out at the Nuton Nuclear Facility.

others are Dodo and Ace). Her replacement, Jo Grant, immediately ruins one of the Doctor's experiments, then her clumsiness means she's captured by the Master, gets hypnotised and returns to UNIT to set off a bomb. It's not exactly the most auspicious first day.

Jo got the job as new assistant on the basis of being keen and having 'relatives in high places'. But as the Brigadier points out, the Doctor doesn't need a professional scientist at his side any more, just "someone to pass you your test tubes and to tell you how brilliant you are!"

It's hardly the most liberated job spec and yet Jo is a brilliant character. She's a nice, ordinary person, terrified of monsters and yet determined to be brave. We can't help but love her, and by Episode Two she's proved her worth, disobeying orders to save the Doctor from Tony the strong man.

It's Jo and UNIT that make this season feel cosy. The Doctor is arrogant and rude, freely admitting that his reactions are childish. He's tetchy with exactly the people he needs to help him – from UNIT soldiers to IMC operatives to the residents of Devil's End who can direct him on his way. Worse, in *The Claws of Axos*, we almost believe he might abandon his friends and side with the Master just so he can escape the Earth.

But Jo adores him – her willingness to die for him even manages to save the world the wrath of Azal, the Daemon. The Brigadier, who spent so much of the previous season arguing with the Doctor, now meets his tantrums with a smile and raised eyebrow. Even the Time Lords admit that, for all the Doctor can seem difficult and "incorrigibly meddlesome", his "hearts are in the right places".

That contrasts perfectly with the Doctor's new nemesis. The more charming the Master appears, the more wicked we know he really is. This season often depends on things not being what they seem. Plastic daffodils or Morris dancers suddenly turn on our heroes. Smiling, gold aliens turn out to be evil.

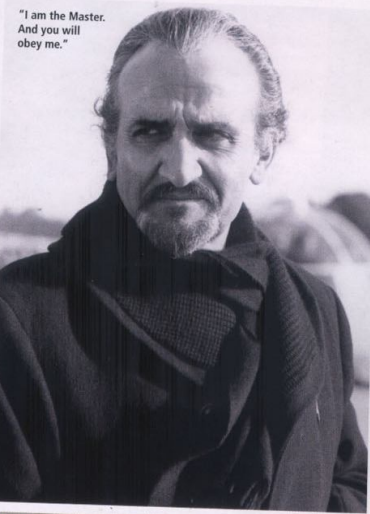
STAR PERFORMANCE

ROGER DELGADO
THE MASTER

That the Master is such fun is down to Roger Delgado, whom producer Barry Letts had in mind for the role as it was being devised. Delgado was already a familiar face on television. He gives a horrifying performance in the 1955 BBC TV serial *Quatermass II* as a reporter struggling to warn the world of an infection that's killing him. But he was best known for playing villains in adventure series, including *The Avengers*.

He's a perfect foil for Jon Pertwee's Doctor. They're equally intelligent and stylish, with a taste for the better things in life. Watch the Master chomping a big cigar while pretending to be a magnate in *The Mind of Evil*. For all that the Master seems charming, his mask can suddenly slip – such as lashing out at John Farrell in Episode Two of *Terror of the Autons*. It's that mix of charm with flashes of the monster beneath that make him so enthralling.

The Master appears in all five stories of Season Eight, lifting *The Claws of Axos* and *Colony in Space* just as they threaten to flag. He ensures 1972's *The Sea Devils* doesn't just retreat of arguments made in 1970's *Doctor Who* and the *Silurians* and has all the best bits of 1972's *The*



"I am the Master. And you will obey me."

Time Monster. Watch him woo Ingrid Pitt's Queen Galleia – that really is a master at work.

He's brilliant, too, in 1973's *Frontier in Space*, ably playing ringmaster to two alien races and an epic plot before the Daleks turn up. His contempt for the Daleks is

glorious – he is the star of the show. Sadly, a last, rushed recording day in the studio and then Delgado's death means that the Master vanishes abruptly from the series, denied a last adventure that would have suggested he'd changed his ways to save the Doctor's life.

'Barry Letts admitted getting into trouble for making policemen frightening. Season Eight is constantly undermining authority...'

Ancient religious beliefs – on Earth and in space – are really based on science. The Doctor tugs at a policeman's face to reveal a blank-eyed Auton.

Producer Barry Letts admitted getting into trouble for making policemen frightening to children, but this season is constantly undermining authority. Political leaders are all-too-ready to go to war or sell us out to aliens. Any businessman testing new products, telephone repairman, scientist, judge or vicar might be the Master in disguise.

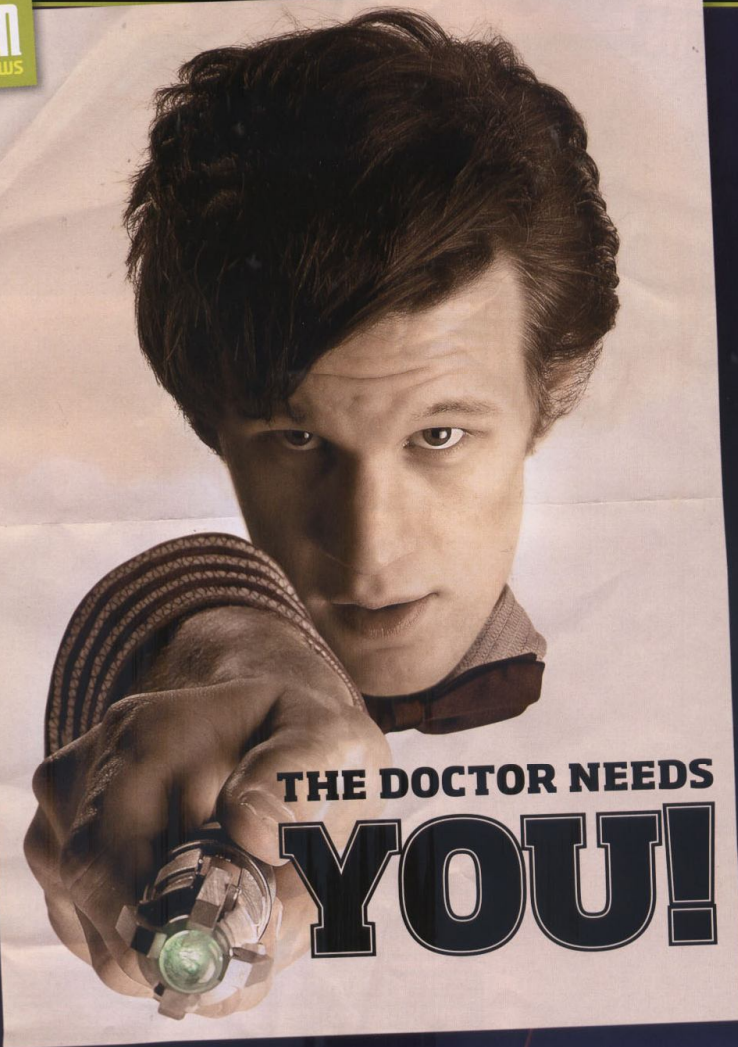
Making authority figures frightening is the stuff of nightmares. And this season is also full of grotesque flourishes – a dead body in a lunch box, or the Axons offering us a diet of toads. But it's also disturbing because it takes place in a recognisable,

real world. It begins with families at the circus and ends on a village green. In between, William Marlowe as Mailer in *The Mind of Evil* and Bernard Kay in *Colony in Space* are examples of a guest cast making the outlandish plots both compelling and convincing.

As a result, Season Eight packs a more emotional punch than the previous year – which might be why Baroness Bacon found it more disturbing. It suggests that the real world is full of strangeness and danger, and that adults aren't always nice.

But it also feels cosy because of what it tells children, equipping them to fight their nightmares. You don't need to be brilliant to fight the monsters. Just trust in your friends and be brave. **BB**

THE DWM INTERVIEWS



THE DOCTOR NEEDS YOU!

When a good man goes to war, he still needs a little bit of help from his friends. We track down the poor devils who were called up for service...

Interviews by **DAN TOSTEVIN**

28 DOCTOR WHO MAGAZINE

It's a tough job, saving the universe. Even a professional universe-saver like the Doctor struggles to do it alone. That's why, ever since the very first episode of *Doctor Who*, he's had companions at his side. (Okay, admittedly he did kidnap the first ones, but the point stands.)

But sometimes, when the stakes are high, a companion isn't enough. Sometimes, the Doctor needs an army. We've seen it before; in *The Stolen Earth* (2008), when reality itself was under threat, Harriet Jones assembled some of Earth's finest – familiar former companions, their families, and their friends – to unite to help the Doctor.

But what if the Doctor *himself* was tasked with assembling a formidable fighting force? Who

would he call upon? In *A Good Man Goes to War*, we found out, as the Eleventh Doctor zipped around the universe collecting on his debts and preparing for the Battle of Demons Run.

Let's be honest, Team Doctor was a bit mad. He gathered together a more eclectic bunch than anyone could've imagined. One of them was bulbous, bald, and blue. Another was a proudly-lactating potato. What's more, they were all new characters (Dorium Maldovar's brief cameo in 2010's *The Pandorica Opens* excepted); people who meant something to the Doctor, but not to the viewers. That's why, when the credits rolled, DWM was left wanting more. How better to get inside the heads of the Doctor's army than to speak to the actors themselves...

DORIUM MALDOVAR

Played by SIMON FISHER-BECKER

Hello Simon. You first played Dorium in a scene from *The Pandorica Opens* last year. What did you think of him back then?

"The big difficulty is, because it's *Doctor Who*, there's secrecy at a mega-high level, and so I wasn't told anything about what had happened before the episode, or anything that would happen after the episode. I did of course know about the episode itself, but as you say, there was just the one scene, and in the script it just said 'a homage to *Star Wars*' as to the actual setting, and just 'a large blue male, think Sidney Greenstreet'. That's all I had to work on, plus of course the six or seven lines I had.

"What did I think? I could see clearly, from the actual writing, that Dorium is multi-layered. A character that on the surface is very jolly, perhaps, but underneath, if a dark deed needs to be done, he will have no qualms about doing it."

Where do you think he falls on the scale of good to bad, then?

"Well it'd be interesting to know what Dorium's real background is, and what the debt is he owes to the Doctor. I think Episode 7 does show a bit of moral fibre, because he's a hero, and I think the debt probably has something to do with his family, because in the original readthrough of Episode 7, there was reference to Dorium's mother, which in subsequent rewrites was dropped. I would like to think that the debt has got something to do with his family rather than anything else. Maybe Dorium's just one of these people who likes to have his own way, and of course the only way really to get it is to get as much money as he can. He doesn't really care *how* he gets it, as long as he doesn't get hurt."

Did you fill in many of the gaps in Dorium's past?

"I have in my own mind. I've created, as I say, my family; I know who my family would be. I've not discussed it with Steven Moffat or anyone else. I think the Maldovarium is where all the other characters meet, a place where everyone meets to do their deals. And that's why Dorium knows what's going on, that's what helps him to negotiate when necessary."

Were you a bit disappointed that Dorium's triumphant return to *Doctor Who* ends with him getting beheaded?

"I was, I was, but I thought 'Well, there you are, that's the way it goes'. It was done with green screen. I had a green sock put over my head and I was asked to walk in a certain direction, but of course I couldn't see a thing."

Have any viewers let you know what they think of Dorium?

"Nobody's come up to me in the street, but the fan mail has increased, and I believe there is a Dorium Maldovar Facebook page! I must check that out."

There's a group calling itself 'Dorium's Dealers'.

"Oh! Dorium's Dealers! Oh, fab. Excellent."

What makes him so popular?

"I think it's the image - this big, blue shape. Some fans have sent me photographs of particular scenes that they liked and actually, in their letters, explained why they liked them: 'we like the way you held your body', 'we liked your eyes'. I have to say, it's excellent writing - and playing opposite some marvellous people. Frances Barber was marvellous to work with, and off-screen she's hysterical. A marvellous raconteur, with lovely stories. Matt Smith is superb. He looks you right in the eye when he delivers his lines, which is so helpful."

How does that fan reaction compare to other jobs you've done?

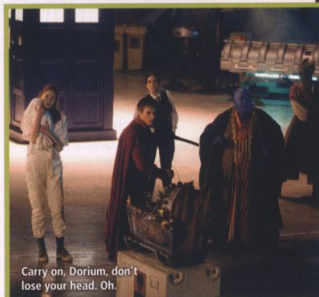
"I've had fan mail - I appeared very briefly in *Harry Potter*, so I've got used to that. I was also, for ten years, the official Fat Controller from *Thomas the Tank Engine*, going round doing personal appearances. The difference this time is the length of the fan mail - two or three pages in some cases. There was one I received this week where there was a selection of photographs wrapped up in various pieces of paper which said 'For you to keep', which was very nice. I'm very

happy to deal with fan mail. I try to answer it all personally, but the amount that's coming through makes that a little bit difficult. If there's a stamped-addressed envelope, it'll get dealt with quicker."

We hear you watched *Doctor Who* a bit when you were a child...

"The thing that intrigued me was this whole escapism. That you could travel in time and space, and go anywhere. I do remember William Hartnell - I would have been about two when he started - and I saw the change into Patrick Troughton. I always loved the idea of being in the TARDIS, and now I *have* been! The goodie and baddie thing isn't such a thing for me, it's just the adventure. I did go through a period of saying that if I appeared in *Doctor Who*, I'd like to be the Master, but now I've got Dorium, I don't want to lose him!" ▶

"I did want to be the Master, but now I've got Dorium I don't want to lose him."



Carry on, Dorium, don't lose your head. Oh.

INTERVIEWS

THE DOCTOR NEEDS YOU!

JENNY

Played by CATRIN STEWART

Hello Catrin. At what point did you find out that your sweet Victorian maid character in *Doctor Who* was also a sword-wielding crime-fighter who sleeps with a massive man-eating lesbian lizard?

"All I was really told before my audition was 'She's a Victorian maid and they want you to do a Cockney accent', and then I read the script - and I don't really watch *Doctor Who*, so I had to Google what a Silurian was, and I saw the pictures and then I was like, 'Oh, god, that's weird'. And the more I read the script, the more I thought there was something really strange about this relationship - well, it's a lizard, that's already strange! - but I just went into the audition and tried to concentrate on that, and that I really admired Neve's character."

How do you know where to pitch a character like Jenny? Presumably you don't have much real-life experience of travelling through time and fighting aliens? Or being in a relationship with one.

"Well actually, I'd worked with Neve [McIntosh, who played Vastra] before, so that was really nice, cos we had a sort of connection. We spoke a bit about the characters and their relationship, and I think we really wanted to focus on getting the most out of that. There was this sort of lesbian feel that Steven Moffat had written in. It was more about getting their vibe together than the whole time travel thing because, as you say, it's quite hard to pitch that. But I suppose the feel of the house that we filmed in really helped: sort of period Victorian era. And then obviously when we were filming in the RAF base, there was lots of technology, and it felt very futuristic compared to what we'd had."

What did you and Neve talk about? Did you make up a history for Jenny and Vastra?

"I'd made up in my mind that Jenny was this orphan girl, and Neve's character had adopted me and taken her under her wing, and taught me all these things I know. I go out onto the Victorian streets and... help her kill things! And it's totally normal to me, all that Jack the Ripper stuff."

"I think we decided that they share a bed, or occasionally share a bed. Even though it's really weird, her with her massive face of make-up, we had to play it like it was real, because otherwise there's nothing much there."

"I think when you get a part like that where it's just one episode and you're not in it that much, you kind of want to do as much as you can with it and fill in the gaps, just so it's a more complete character. Even if no-one else knows, you know it, and it helps your character become real and 3D - more than just a maid with an accent!"

Do you think they're actually a proper couple? They seem intimate, but Jenny addresses Vastra quite formally.

"Yeah, exactly. I don't think they have a proper relationship, because there's that status thing there. She's my boss, in a way. But we decided that my character was about 20, and I'd known her for about seven years, so they were quite comfortable with it and she wasn't afraid to ask questions."

Jenny gets to be a bit of an action hero towards the end. Was that as much fun as it looked?

"Yeah! I'd not really done anything like that before, that action stuff. I'd done sword-fighting and combat in drama school, but I didn't think I'd have to use it so soon after leaving! It was really fun. Like being a big kid, really, imagining all these crazy things going on around me, and fighting. It was really cool!"

Have you had much feedback from viewers?

"I'm on Twitter [twitter.com/catistewart], and my Twitter following has gone up! People have said they want us to have a spin-off series. There's a Facebook group - 'Madame Vastra and Jenny should be the next companions' or something. They've done drawings and things! I don't know if it's the lesbian thing, or... I didn't expect that at all!"

"Apparently, before it came out, everyone was wondering if I was the Doctor's daughter or something? Because my character's name was Jenny? My friend Googled me and said all this stuff was coming up. I don't know if people were disappointed by that!"

Have you had anything like that for any other jobs you've done?

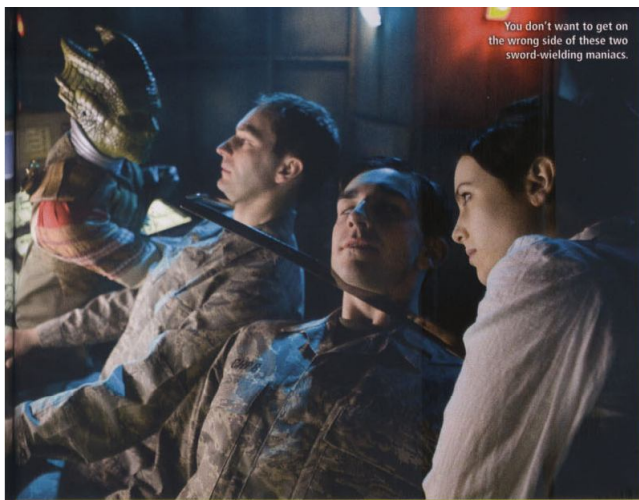
"No, no, it's cos it's got this big cult following. It would be great to go back."

What stories would you like to see told about Jenny and Vastra?

"I think they should come back with the Doctor. I dunno, it'd be cool to have their own series where they were, like, crime-fighting, but I think obviously Neve's character and the Doctor have got a big history, so... [laughs] I'm not saying I want another job, but if they want to bring the Doctor's helpers together again, I think people might want to see more of them."



"We decided Jenny and Vastra shared a bed, but they don't have a proper relationship."



You don't want to get on the wrong side of these two sword-wielding maniacs.

MADAME VASTRA

Played by NEVE MCINTOSH

Hello Neve. It must have been nice to be invited back to Doctor Who?

"Yeah, it was wonderful. Especially cos they booked me quite far in advance to make sure I had the time. My agent was like 'Are you sure you want to do it?' I was like 'YES YES YES YES YES!' before I even knew what I was supposed to be doing!"

You played Alaya and Restac in The Hungry Earth/Cold Blood last year, and now Vastra. Is it fun being a Silurian? With all the make-up, it looks like it could be a bit of a trial.

"The make-up and everything was quite a chore at times – the first time, because I'd get picked up at quarter past four in the morning. But I kind of knew what I to expect the second time round. I actually quite enjoy it, in a kind of perverse way. There's something about being under all that make-up. You can get away with more, be more theatrical, be a bit more over-the-top, I think. So that's quite fun."

"Practically? Seeing's fine. Sometimes talking's a bit difficult because you've got an extra weight on your lip. But hearing's pretty much impossible."

For the scene where the Doctor's leaning over Lorna Bucker, and she's dying, they were speaking so softly and beautifully, and I had to come in with a line, but I couldn't hear a word Matt was saying. He was turned away, so I couldn't see his lips moving. There was one of those awful pauses where Matt suddenly realised – 'Oh, you can't hear me, sorry!' – so yeah, that's quite difficult."

What was your first reaction to Madame Vastra as a character?

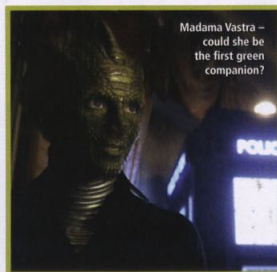
"At first, I only knew it was gonna be another Silurian, and I didn't get the script till quite late on cos they were keeping it quite secret, the big finale. But once I saw I got swords – and got to eat Jack the Ripper! [laughs] – it got more exciting."

Did the fact that you'd played Silurians before affect Vastra? Were you able to draw on things you'd learned last time, or were you trying to make her really different, or...?

"I did a lot of studying of reptiles when I was preparing to do Alaya and Restac, but because Vastra's been living among humans and cutting herself off quite a lot, I wanted to make her a bit more human, but keep that base of being reptilian. So in a sense, I didn't go as full-on; I eased off for Vastra. That became quite interesting to do: it's more about a lizard trying to be human, than being a lizard. She's very different in that kind of sense, that's quite fun actually."

What were the action scenes like to record?

"I've always been into swords, actually. It was really fun. That's kind of the reason I became an actor: you get to dress up and you get to play. And what could be more fun than to get a couple of swords and run around hitting people with them? [laughs]"



Madame Vastra – could she be the first green companion?

Caitlin Stewart told us the two of you had a chat about Vastra's relationship with Jenny. What sort of things did you talk about?

"We were just kind of discussing how we'd met, how we bonded together, a few ideas to make up our history. I think that comes across, that maybe there was the thing of Vastra saved Jenny from the streets, and Jenny saved Vastra from herself. That's where the love between them comes from, from a mutual respect. It's very difficult, because Doctor Who is essentially for children so we didn't want to be too sexual, but it's about a really good friendship."

Did you flesh out any of Vastra's history? How does she get from meeting the Doctor on the Underground to living in a town house and eating people?!

"Yeah! Obviously the Doctor has helped her to get out of where she was, and I think obviously with her own personal resources, she's been able to set herself up. Possibly with a little help from the Doctor, but he more sort of showed her the way. But there are so many possibilities that you don't want to enter too much. It's important to build your history, but you don't want to make a very solid decision, because that can actually be detrimental – it can go against you sometimes, if you get stuck in something – but you make general decisions. If they came back, we could explore more of that..."

A lot of people want to see more of Vastra and Jenny. Have you seen any of the viewers' reactions?

"Well I'm starting to get through some fan mail just now, but I already had from being in Doctor Who before. But I've gone on the internet to have a little look at what people are saying, and it has gone... it's extraordinary. There's a website set up now, it's called Grimlight, and people are writing whole stories, and pictures... the amount of imagination, it's wonderful! I've never been on Twitter, but I'm now tempted to go on, because I'd love to have a chat about it! The internet is an extraordinary medium, I love it."

Do you have any idea why people loved Vastra and Jenny so much?

"I don't, actually. Cos I loved Dan, who plays Commander Strax. I thought he was brilliant, with all that 'I'm going to heal you and help you, then I shall kill you in battle', you know? Really funny. Yeah, I don't know actually. Maybe just swords!"

This is your opportunity to big yourself up. You should be like, "Oh, it's all down to my wonderful performance."

"[laughs] This is true. Oh yes, it's all because of Caitlin and I!"

So the big question is, would you be up for a Vastra and Jenny spin-off? Please say yes.

"Oh, god... Yeah, I would be definitely up for doing it, I have to say. I'd be really interested. I'd like to have a good chat with writers as well, ideas, because I love reading Sherlock Holmes, and that feel of the Basil Rathbone ones. Foggy London stuff like that. I don't know, it depends very much on Steven Moffat and the BBC, but... I think a Christmas Special would be wonderful, if people would be into it. Give me more swords!"

If it was up to you rather than Steven, where would you take Vastra next?

"I love the idea of her being in Victorian London, with that underworld. I like the idea of her being involved with the people at freakshows, because that's probably who she would be more comfortable with. I would love to see that. And just fighting... cos the Doctor's got travelling through time covered, pretty much."

"Mind you, people are saying we should be the next companions. I haven't filmed anything in the TARDIS console room, so that's an ambition. I don't know..."

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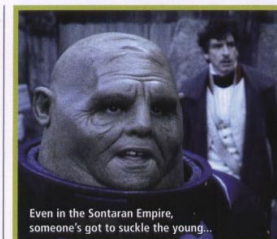
THE DOCTOR NEEDS YOU! COMMANDER STRAX

Played by DAN STARKEY

Hello Dan. A Good Man Goes to War was your third appearance as a Sontaran. What was your reaction to being invited back?

"Well, they asked me a couple of months before whether I was available, and I thought, 'Ooh, Sontarans again!', but bearing in mind I'd seen Chris Ryan do his 30-second slot at the end of the previous season as Commander Stark in The Pandorica Opens, I wasn't sure quite what it was going to be, so I tried not to get too excited about it. Then I got the script and read the character and thought, 'This is brilliant. This is hilarious'. The idea of a Sontaran nurse was immediately ticking, and it leapt off the page as soon as I read it, really. So I was very, very pleased."

"Although reading through the script, I thought 'Okay, I don't know quite what all these references mean', because obviously there's quite a lot of backstory, and if you haven't seen the previous six episodes there's quite a lot to piece together! But at least my little bit of it was quite straightforward. And I had a nice battle sequence and a nice heroic death scene, so it was all wonderful."



Even in the Sontaran Empire, someone's got to suckle the young...

Did your Sontaran track record make playing Strax easier?

"I'd done my homework about the Sontarans before. I think I felt a bit more in control of it this time. Coming back to it, I was aware of the limitations of the costume, and what sort of things read when you're in that make-up; I was more accustomed to not seeing my face in the mirror, and having a face full of rubber. The costume guys make you as comfortable as possible."

Strax was one of the episode's more comic characters. Is it hard to make a gruff, warlike alien comed?

"I think with the comedy, you can't play it like it's a big bag or something. You've got to take it seriously. There's enormous humour in the fact that he takes himself incredibly seriously, as all Sontarans do; he applies the same level of diligence to his nursing duties as he does to killing people, and takes the same amount of



"I think the line about 'magnificent quantities of lactic fluid' is going to follow me around quite a bit!"

relish. The Sontarans' pleasantries were nice – 'I look forward to crushing you on the battlefield' – a polite little sign-off! He was a well brought-up Sontaran!"

Did you extrapolate many of the details of Strax's history with the Doctor?

"I think it was enough that something had happened in the past where he'd been outmanoeuvred by the Doctor. I wasn't devising a whole story, just in case we see that episode in some sort of wonky timestream or whatever!"

Would you like to reprise Strax, then?

"Oh god, yeah, that would be fantastic. It's a lovely, lovely part. As long as the lines were as good as they were in that episode, I'd be quite happy doing it. I mean, obviously he died, but with time travel..."

Strax, we discover, has endowed himself with the ability to breastfeed. How exactly does that work? Is he hiding an udder beneath that armour?

"[Laughs] Certainly all my friends who've seen it, the line about 'magnificent quantities of lactic fluid'... I think that's going to follow me around quite a bit! It's quite an interesting image, really. Presumably he's got another vent, like his probic vent. I think it would be quite macho."

If you could splice your genes to give yourself extra skills, like Strax does, what would you do?

"What would I do? [long pause] Erm..."

Would you like to be able to lactate, Dan?

"I have to say it's not top of my list of priorities. I think some device which enables me to... like, a hangerover cure. That would be quite useful. Straight in the back of my cranium."

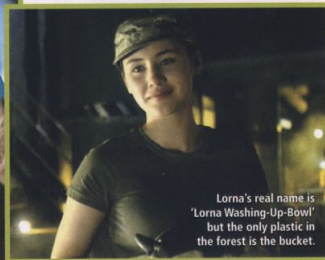
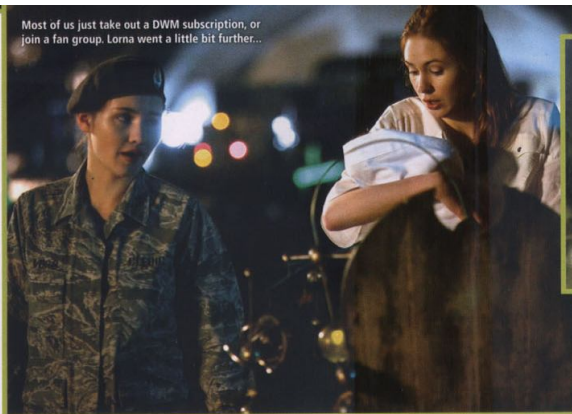
That would be amazing. What makes Strax such a successful character?

"I suppose it's seeing a Sontaran, as an individual, function in a way which is different to what we've seen before. I think it's that incongruity, the fact that he's a fish out of water. And there's something about Sontarans which is cool. You know, a Dalek is a Dalek, and with a few exceptions you can't really differentiate between them. Likewise with the Cybermen. But with the Sontarans, because they've got faces, they've got more personality to them."

If Strax did come back somehow, where would you like to take the character next?

"Oh, gosh, I don't know. Obviously, I guess it would be nice to see the journey between mighty warrior into the nurse. Or perhaps the other way round – seeing him regain his macho side. Just showing both sides of the character, really; that he's a macho lactator! [laughs] He's a mighty warrior but he's got a sensitive side as well. Or perhaps he could have a job on civvy street. Have him in Casualty or Holby City..."

Most of us just take out a DWM subscription, or join a fan group. Lorna went a little bit further...



Lorna's real name is 'Lorna Washing-Up-Bowl' but the only plastic in the forest is the bucket.

A lot of people have tweeted you [twitter.com/chrisychong] saying how much they loved Lorna, and that they'd like her to be the Doctor's companion.
"Yeah, it's been so lovely. I've had so many tweets and Facebook messages and mail and stuff. Everybody's been so lovely about it, but in a good way."

Did you expect that sort of response?
"No! I was literally watching the episode - I watched the episode with my boyfriend, and my phone was on silent - and I went to my phone, and I had a hundred emails, and I was like 'I've never had a hundred emails in my life!' This was literally like as the credits were rolling! They were all like 'Twitter mentions, or followers, or whatever. I didn't expect that at all.'"

What makes Lorna Bucket work?
"I think that everyone can relate to that need for being... validated. That wanting-people-to-notice thing - I think everybody can connect to that. All the other characters are coming in to help - Madame Vastra, Jenny, the Sontaran - whereas Lorna's actually on an emotional mission as well as helping. She comes in as an enemy and turns round as a hero, but more than that she's got this need to see the Doctor, and to have the Doctor recognise her. I think everybody at some point has had a need for someone to recognise what they're doing and who they are."

So, would you come back?
"Yeah! Definitely! Can you write to Steven Moffat for me? [laughs]"

No. This isn't a job interview.
"Well, what I'd like to see from her, if she was to come back, is to be that kind of character who... I don't know if they've ever had a ninja type of character, have they? Like an action hero type thing, where she helps the Doctor every so often. But then I don't know how that would work, cos she's dead. But that doesn't matter! Timelines! But I'd like to see her get a bit more gritty. Not so emotional, and a bit more action-packed."

Thanks to her embroidery skills, Lorna's an integral part of the River Song reveal. Were you in on the secret?

"I knew what that prayer leaf was for, but I didn't know the final bit - who River is. We were all speculating."

DWM's script had a fake final scene about the Doctor's name or something.

"Yeah, I was given a full script, but the last scene wasn't the right scene. Nobody else knew the ending, none of the crew knew as far as I was aware, and none of the other actors knew. And because we were shooting in a massive hangar, unless you were in that scene you couldn't actually hear anything, so it was a complete utter secret to me. That's why I wanted to watch it live. I didn't even know myself!"

DOCTOR WHO MAGAZINE 53

LORNA BUCKET

Played by CHRISTINA CHONG

Hello Christina. Tell us about getting the role of Lorna Bucket.

"Well, I was filming *Monroe* at the time, and I'd gone down to audition for Lorna Bucket about an hour late because I'd been filming. I wasn't even sure if I was going to get to audition. I didn't know whether they would still be there. They were just packing up as I got there, and luckily they saw me. I thought I'd lost the job there and then I didn't think I would get it because I'd turned up so late, so when I found out about a week later it was a massive surprise - cos I'd just forgotten about it, I didn't think I would get it at all!"

Lorna's quite an important character. How much did they tell you about her in advance?

"I can't remember. I think I only got two scenes beforehand, I'm pretty sure I didn't have the script. So it didn't really make sense to me - I didn't know where she was going, where she was coming from - because I only had those two small scenes to work on. For me, I just made it make sense in my own head, but I had no idea until I got the part of how big it was."

Why do you think Lorna's as obsessed with the Doctor as she is? She met him once, when she was a child, and then from that she's based her whole life around him...

"Ooh, good question. Why is she so obsessed with him...? [pauses] I guess it's that he's such a myth and a legend - you know, 'Doctor' means 'warrior', all that kind of... He's such a mystery, and it seems as if

he's idolised in the Gamma Forests for some reason. I think she's gone out of her way because Lorna is the type of person that, if she wants anything, she will do anything to get it. Her personality drove her to try to find out about him. She had this connection with him, it was obviously a very strong and special moment, and she didn't know that the Doctor sometimes comes back for people - she only realised that when talking to Amy."



ROY SKELTON 1931-2011

VOICE OF THE DALEKS



... and much more besides. DWM looks back over the career of the *Doctor Who* veteran - and much-loved *Rainbow* star - who passed away in June.

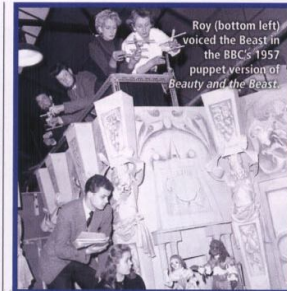
Feature by ALISTAIR MCGOWAN

Although he achieved faceless recognition and virtual TV immortality for his vocal creations elsewhere, Roy Skelton, who died on 8 June 2011 after suffering a stroke, was without doubt one of the great unsung backstage heroes of *Doctor Who*. Between 1966 and 1988 he took on numerous small but memorable roles, sometimes in costume but mostly utilising just his considerable vocal talent. He was one of a small club of actors who could claim sometimes multiple credits alongside each of the first seven Doctors. It is however as the essential Dalek voice of the programme's colour era that he's best remembered.

Skelton was born 20 July 1931 in Nottingham, the son of sweet shop owners. He left school at 14 and via a theatre company run by Meadows Boys' Club he joined the Association of Boys' Clubs Travelling Theatre. His parents insisted he find a trade, so he studied textiles, but when called up to National Service in the RAF he was soon back, treading the boards running a theatre club there.

In the RAF Skelton studied fencing and this later helped win him a scholarship to Bristol's Old Vic Theatre School. On leaving he worked as an Assistant Stage Manager at Oldham Rep for six months, with subsequent rep work including Bristol Old Vic again and Oxford Playhouse, leading to small roles in West End stage musicals by the mid-1950s.

It was television - and in particular children's television - that was to become the mainstay of Skelton's career. The die was cast in 1955 when he joined the repertory players of a theatre company made of wood and string:



The BBC Puppet Theatre. Run by producer Gordon Murray, this 'company' put on countless, mostly live plays until more sophisticated puppet shows and animations, such as those by Gerry Anderson, made such entertainments old hat. Playlets Skelton voiced included the comedic fairytales of *Rubovia* (1955-63) and the famous stories of Larry the Lamb and co in *Toytown* (1956-57). He also provided the growling tones of Sossidge the sausage dog, the clackety stringed puppet co-host of the *Watch With Mother* story strand *Picture Book* (1955-63).

The senior member of the Puppet Theatre voice cast was Peter Hawkins, who had provided the voices of Bill and Ben, *The Flowerpot Men*, since 1952 and innumerable puppet and cartoon characters of the 1950s including Captain Pugwash. In late 1963, with the Children's Department and the Puppet Theatre about to be shut down due to internal politics, Hawkins accepted a job to voice a race of robot-like aliens for a new Saturday afternoon

family science-fiction programme. Aided by fellow voice actor David Graham and augmented by the technical expertise of Brian Hodgson at the BBC Radiophonic Workshop, Hawkins' concept of a grating metallic barking helped make the Daleks and *Doctor Who* household names. Before too long, Puppet Theatre old hands Hawkins and Skelton would be reunited as Daleks.

Although the Puppet Theatre was now disbanded, in the mid-60s Skelton had other voice work in commercials and industrial films as well as some onscreen parts in British films and popular TV series and serials including *Detective* (in 1964) and *Quick Before They Catch Us* (1966).

It's almost inconceivable that it was not Hawkins who introduced Skelton to the *Doctor Who* production team, with their almost weekly requirement for bizarre and distinctive alien voices. Skelton's first *Doctor Who* credit came with the 1966 William Hartnell story *The Ark*, where he played Monoid 1 (the bewigged monocular villains having acquired synthetic speech units after a revolution). Delivering the lines live in studio - with Edmund Coulter inside the monster costume - Skelton brings a near line in irony to some woeful dialogue ("They will disappear in a cloud of fragmented pieces!") with a seemingly deliberately hammy cod-Shakespearean delivery reminiscent of *Richard III*'s "Winter of discontent" soliloquy.

Skelton knew when to keep it light and when to play it utterly straight. There were no camp high-jinks when he was reunited with his old pal Peter Hawkins in September-October 1966 for *The Tenth Planet*. Hartnell's final serial was also of course the debut for the Cybermen and it was Skelton, not Hawkins, who was the senior player here. Skelton devised a creepily sing-song voice he intended would ape an electronic pulsing wave rather than recognisable human speech patterns. Skelton













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The continuing mission to watch all 777
Doctor Who episodes, in order from the start...

THIS ISSUE EPISODE 704 - FATHER'S DAY

FOR PETE'S SAKE!

The Time Team head back to 1987 this month (that's before one of them was even born, can you guess who?) for a date with history...

Compiled by **PAUL LANG** | Artwork by **ADRIAN SALMON**

"Jackie! I love it already." Yes, the best way to please your Time Team is with a bit of Rose's mum, and Will in particular is delighted to see her. But something's different. "Isn't little Rose adorable? And she looks just like Billie Piper," says Michael. Jackie is telling our six-year-old heroine about her dad, Pete, and the day he died. The Team sense that the industrial-size box of Kleenex in front of them is not just for show. "I've a feeling Rose might not just pop back in time, meet her dad for a cuppa and then pop home again," says Will.

The TARDIS delivers its crew to 1982, where the Doctor and Rose watch Peter Alan Tyler take Jacqueline Susan... Suzette... Something-or-other to be his lawful wedded wife. "It's a little underwhelming, the first time Rose sees her dad," notes a disappointed Emma. "And it's a very small reception room, surprised no-one's asked who they are!" Michael is also unimpressed with the Doctor and Rose's manners: "They're talking all the way through the ceremony! Isk!"

"It's already really sad," blubs Will, as we flash back to more of Jackie's tale. "In an emotional way, not an 'I know all the Doctor Who story codes' way." It's about to get a lot sadder, as Rose suggests the next part of her plan. "Why is the Doctor talking Rose to see her Dad die? It's so irresponsible!" fumes Emma. "It's a very brave thing to deal with, both for

her and for the show," agrees Michael. "She knows every beat of this day, but now she sees the reality it's understandably freaking her out."

The reality is a very ordinary day in 1987. Pete Tyler gets out of his car carrying a vase he's bought as a wedding present, and is knocked down by a boy racer. "Rose's live narration is very effective, and the broken vase is a great way of showing the horror of what happens," says Will. "She's clearly played this moment in her head time and again – no wonder she freezes," adds Emma.

Having missed her first chance to comfort her dad as he slips away, Rose persuades the Doctor to take her back for another go. "I'm genuinely shocked at the Doctor, letting Rose play with time! Unless she sticks exactly to his instructions, the fabric of space and time will go all squiggly or something," says Chris. "Oh, where's Blinovitch when you need him? Two Doctors? Two Roses?" says Michael, as the second Rose runs into the road and saves her dad, causing the first pair to blink out of existence. "There's so much going on here in Billie's performance. It's very impressive," says Michael. "Rose wants to enjoy every second of this, but she can't because she knows she's used the Doctor," adds Emma.

After convincing Pete they're going the same wedding, Rose manages to wangle a lift, with a quick stop-off at the Tyler residence. The Doctor tags along, too furious to speak. "Christopher Eccleston is so good at the serious bits," says Michael. "And he's very serious here. In fact, as he storms off, he seemingly abandons Rose in deepest, darkest 1987."

"Is the Doctor actually going to leave her?" asks Michael. "You seriously wonder. Rose better get used to perms and leg-warmers. That's what the 80s were about, right? I wouldn't know, I wasn't born," crows youthful Chris. Michael just scowls.

"No, Rose is right – he's not callous enough," decides Emma. Meanwhile, there's something hungry in the sky, swooping down on unsuspecting extras.

"This monster wants to get those cataracts looked at," says Michael of the red, blurry point-of-view shot. "Strange how no-one notices the creatures. Maybe they're invisible?" suggests Emma.

Back at the Tyler flat, Rose is a bit paranoid that her dad fancies

her. "I don't like this conversation with Pete about going there. It's a bit clunky," says Michael. "He must be completely bemused by her behaviour!" adds Emma. Eventually, the pair head off to the wedding, where there's a distinct lack of guests. "The church looks pretty empty! Have they all been eaten?" wonders Emma.

Nearby, the Doctor's stomping back to the TARDIS in a megahuff, but gets a shock when he opens the doors. "Empty TARDIS! Argh!" screams Chris. "Glad that grumpy Doctor thinks of Rose straight away, though," notes Michael.



Strange things are also happening in Pete's car – the radio is tuned to the future. "Ooh. The Streets in Doctor Who. How modern. For 2005," says Michael. "And Alexander Graham Bell on Rose's phone," adds Will. "Not sure that makes any sense, but it gets the idea across." Something's very wrong with the world.

Rose isn't the only one waving a phone around – the father of the groom has one too. "He must be super-rich!" says Michael. "They were really expensive in 1987!" The Team is soon distracted a beautiful vision in peach. "1987 JACKIE! Nice frock," shrieks a delighted Michael. "And she's got baby Rose with her!"

After another near-miss with the killer car, Pete and Rose arrive at the church, where Jackie is less than pleased to see them. "There's something incredibly amusing about her accusing Rose of being Pete's bit on the side," says Emma. Meanwhile, little Mickey Smith is on a swing looking forlorn while everyone around is eaten. "Child Mickey! Don't think I'd registered before how much older than Rose he is. About five years?" asks Will. "Monsters! Coming to eat us! What monsters? Did Mickey actually see anything? Ah, but the Doctor has – giant alien bats with fanged belly buttons!" burbles an excited Chris.

These are the Reapers, and Michael is impressed: "They're really well done. Great CGI!"



Things become more frantic as the Doctor battles to get everyone into the church before the Reapers scoff them. Despite his efforts, the groom's father and an unfortunate vicar are devoured. "The Reapers are nasty! The one silhouetted on the stained glass is cool," marvels Will. "Why don't they just smash through the glass into the church?" asks Michael. "Cos they're old windows – duh!" chides Emma, who has been paying attention to the plot.

From inside, the Doctor spots the familiar car going round in a loop – and he's not the only one. "Oh God – Pete's working it out," wails Will. "There may be blubbing soon."

Two other people not exactly having the happiest day are the bride and groom, but the

LIKE THAT? WATCH THIS!

Meddling in history is a dangerous game to play. Look what happened in 1972's *Day of the Daleks*...



CHRIS SAYS: When it comes to a cracking adventure about messing with time, it's all down to scale. *Father's Day* presents the effects of changing one man's personal history, which didn't turn out so great for anyone outside of that church. But *Day of the Daleks* goes

one heck of a step further and shows us the repercussions of meddling with the world order. One false move and boom! It's World War Three (no, not that one).

Both stories play on the idea of established events still occurring – Jackie had always told Rose of the stranger that stayed with Pete as he passed away, and the guerrillas always knew of an explosion at Styles' home. Yet in true *Doctor Who* style, neither event seems to be as simple as that.

There's another chance to see two Docs in the same shot, there's Daleks, Ogrons and the Doctor kicking ass and sampling wine. What's not to love?

DOCTOR WHO MAGAZINE



"This is the first Doctor Who story since The Green Death to make me cry!" – WILL

Doctor finds time to give them a pep talk. "This is a great example of why this season works – how someone as alien as the Doctor can still connect with ordinary people," says Chris. "No!", hollers Michael. "I'm bored of the bride and groom. More Pete! More Jackie!" Emma is also unmoved. "The Doctor's God complex is coming back again. The way he speaks to them is gut-heavily pompous," she complains. "The Doctor's opening up very easily, isn't he? He'll be whipping out snaps of Susan and Dodo next," says Michael.

"Pete's subtle with his probing into his future," says Emma. Will is welling up. "Don't tell me I've gone bald? And there I go. Pass a hanky!" The Doctor is catching up with the infant Rose. "Do you think that the Doctor's fall-back plan is telling baby Rose not to end the world?" wonders Chris. "Don't touch the baby! Someone's been watching *Mandarin Undead* – although the Doctor says that's only an issue because time's been weakened," reasons Will.

"The whole Earth is gone? Those are high stakes," gasps Michael, as the Doctor tells Rose that the Reapers are sterilising the whole planet and he can't stop them. Unless! "Glowing TARDIS key!" whoops Michael. Yes, it's been slowly sizzling away, linked to the ship's missing insides. All the Doctor needs is a power source. "Um. He's charging the key with a mobile phone battery. What?!" says an incredulous Will. "And now the TARDIS is reappearing! Erm. Why? It's almost as if the story isn't interested in logical details. It's all about the emotion."

And the emotion is coming by the bucketload, as Pete finally admits he knows he's supposed to be dead and Jackie struggles to accept that grown-up Rose is her little girl. Pete makes the unfortunate decision to hand baby Rose to big Rose so Jackie can see the likeness, with disastrous consequences.

"Whoah! The Doctor eaten and the TARDIS gone! I think we know the only way out now. Poor Pete," says Will. "The brief scene where he watches the car is superb. You really feel the weight of his responsibility," adds Chris. "My Daddy" – that got me. What a hero Pete Tyler is," declares Michael. Pete knows his time has come. "Stopping there to have a little drink before he heads out. I love that Pete is the hero of the episode. I've missed the Doctor being the hero sometimes this season, but not in *Father's Day*," says Will.

The Team watch in heartbroken silence as Pete runs into the path of the car. As the vase hits the ground and breaks, the Reapers vanish and the Doctor is restored. "I'm too upset by Pete's passing to be happy," says Chris. "Hnm. This story is defying logic to get the emotional moments it wants, and I don't really mind," adds Michael. "That's interesting."

As Jackie finishes her story, this time with a slightly different ending, the Team reflect. "Not an astounding episode, but there was so much to love in little pockets. Pete was my favourite thing," concludes Chris. "Some very sloppy plotting, but going straight for the heartstrings. It's such a human story, really, of a girl and her daddy," says Michael. "It was emotionally heavy and a wonderfully different, and it has its flaws – but there's no denying the beauty of the brief relationship between Rose and her dad," declares Emma. Will seems to have enjoyed it most. "That was lovely," he says, blinking back tears, "and the first *Doctor Who* story since *The Green Death* to make me cry. But what happens at Time Team stays at Time Team, yeah?" Don't worry, Will – we won't tell a soul.

But what about next week? Chris is already jumping up and down in his seat. "Creepy children? The Blitz? Victor Meldrew? I'm in!"

AND YOU SAID...

DARREN CLARKE SAYS, VIA FACEBOOK:

Superbly written by Paul Cornell, this is an outstanding story, with emotional depth and great characterisation. Shaun Dingwall is outstanding as Rose's father.

TOM FULWOOD SAYS, VIA FACEBOOK:

A show made to appeal to children which has such heavy emotion is very rare. This story passes on morals about moving on and mourning in a way that children can understand and appreciate, while still providing a great adventure for the whole audience.

PAUL F COCKBURN SAYS, VIA FACEBOOK:

If the Reapers are 'good bacteria' sterilising the wound in time, why do they go around removing people and destroying the world... making this new timeline even more divergent? Frustrating.

DAVID BRILLIANCE SAYS, VIA FACEBOOK:

Am I the only fan who thought the Reapers were cute?

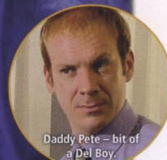
NICK NEWTON SAYS, VIA FACEBOOK:

The scenes in the church, when the Tylers are talking, are very powerful. I had tears in my eyes towards the end. For the first time ever, *Doctor Who* triggered an emotional response I had never associated with the programme before.

ADAM SCOVELL SAYS, VIA FACEBOOK:

The most emotional *Doctor Who* story I've ever watched. I can't even bring myself to watch it again in the presence of others because I cry like a baby!

In Issue 438, the Time Team will be watching *The Empty Child/The Doctor Dances*, and then, in Issue 439 it's back to Cardiff for *Boom Town*. Send your comments to the usual address on page 12, or post them on the Time Team's Facebook thread at www.facebook.com/doctorwhomagazine.



Daddy Pete – bit of a Dal Boy

Making a NOISE!

Big Finish – the company that produces Doctor Who audio plays – has made a huge impact over the last 13 years. With the 150th regular release about to go on sale, the team is showing no signs of slowing down...

Interview by **DAN TOSTEVIN**

"Time-Flight isn't as bad as people think," declares Jason Haigh-Ellery, referring to the little-loved *Doctor Who* story from 1982. "It's only bad if you actually watch it."

Nicholas Briggs and David Richardson erupt into laughter.

"Let me actually qualify that!" Jason adds, hastily. "It actually stands up quite well as a script. It's only when you actually watch it and you get to see the little perspective model of Concorde and the bubbly monsters that it falls to pieces. We are from a generation that didn't have video recorders, so we sat there with our tape recorders and taped off the telly, and I think this is why Big Finish works for us: *Doctor Who* became audio for us quite early."

Big Finish is Jason's production company – at which Nick and David are *Doctor Who*'s executive producer and line producer respectively – and since 1999, the team has produced official *Doctor Who* audio dramas.

"We're in the business of supplying great *Doctor Who* stories to fans who really know their

Doctor Who inside out," explains Nick. "To give them more interesting and exciting stuff, but make it accessible for someone who's never heard *Doctor Who* before as well, so that you could just play it to someone as a good bit of radio drama."

"I think we're always looking to do something different," adds David, "a way of pushing formats. We're always experimenting and just trying to find something new."

"But also do the same stuff, but hone it," notes Nick. "Do a very traditional base-under-siege story or something like that, but find a new way of telling the story, find a way of telling it better."

And there are lots of stories to tell. Big Finish's license gives the company access to all of *Doctor Who* pre-2005, be it Zarbi from TV in the 1960s, or Izzy from DWM's comic strip in the 1990s – subject to any third-party clearances, of course. Contrary to

fan speculation, there are no blanket bans on things that have also appeared in post-2005 *Doctor Who*, although when there are coincidental clashes – like the Master returning on TV in *The End of Time*, just when Big Finish wanted to use him in *The Hollows of Time* – the audios step aside. "It's just that line," says David. "There's no trampling on ideas."

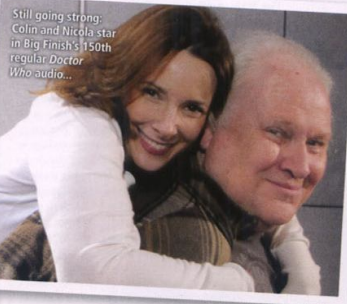
DWM is speaking to Jason, Nick, and David in central London immediately after their latest production meeting. In August, Big Finish's main *Doctor Who* range – which produces 13 two-hour full-cast plays every year, featuring the Fifth, Sixth, Seventh, and Eighth Doctors – reaches its staggering 150th release, so this seems like the perfect occasion to catch up with Team BF.

But that main range is just the tip of the iceberg: Big Finish also produces *The Companion Chronicles* (stories narrated by the Doctor's friends), *The Lost Stories* (adaptations of unmade TV scripts), *Short Trips* (audio anthologies of short stories), as well as full-cast spin-offs featuring characters from TV (*Jago & Litefoot*, *Gallifrey*, *Cyberman*, *Dalek Empire*) and books (*Bernice Summerfield*, *Iris Wildthyme*), and – starting in 2012 – new adventures for Tom Baker's Fourth Doctor. And that's just the *Doctor Who*-related stuff.

At what point does it become too much? "This is a question we toy with," admits Jason. "We have meetings every few weeks, and inevitably some new idea comes up. In the last couple of

meetings, three new series have risen their heads, all of which are valid. One of them, we've scheduled – but for far in the future, because we have no space for it at the moment."

Practical issues aside, is there a line they won't cross creatively? Have any spin-offs been rejected for being too tangential? Or will *The Romulus and Remus Adventures* be available soon? "We just took something off the schedule because we felt it was a step too far," David reveals. This was a planned spin-off featuring Sheridan Smith and Graeme Garden as Lucie Miller and the Meddling Monk, who recently travelled together in a run of Eighth Doctor plays. "We just wanted to cling on to Sheridan," Nick admits, "but we decided it was best left alone."



Still going strong: Colin and Nicola star in Big Finish's 150th regular *Doctor Who* audio...



Early days: writer Jacqueline Rayner selling cassettes of Big Finish's very first audio release!

"We're always looking to do something different and trying to find something new..."

DAVID RICHARDSON, *DOCTOR WHO* AUDIO PRODUCER

CLICHÉ COUNTER

DEATHS ON SCREEN SO FAR... **1,343**

ONE OR MORE REGULARS RENDERED UNCONSCIOUS... **215**

ONE OR MORE REGULARS INCARCERATED... **262**



Illustration: Anthony Dry

MAKING A NOISE!

◀ When Nick took on his current role in 2006, he decided the main range needed to be shaken up. Some four-episode releases were divided into a three-part story followed by a one-parter, a strict 25-minute limit was imposed on episodes, and DVD-style 'extras' were appended to every release. Five years later, only the extras have survived.

"We learned that the three-plus-one-episode format didn't necessarily work," admits Nick, "mainly because most of the writers didn't seem to be able to get a handle on doing a single-episode story. We haven't abandoned the 25-minute rule, but we have relaxed on it a bit. The pendulum swung the other way, when I came in, because the episodes had got far too long. Some episodes I listened to tried my patience, so I thought 'Let's do 25-minute episodes.' I was ridiculously rigid about it. Stories suffered because of that, especially *Son of the Dragon*, for example. We had a couple of bonus scenes on the end where, had we put them in the right place in the story, they just would've enhanced it. It would have added two or three minutes to the story, but no, I wanted 25 minutes. Now, we won't spoil a story if it's going two or three minutes over.

"The only total success out of those three initial things is the CD extras. I think we've got some great people editing them now, and they're turning them into proper little documentaries, and I think they work really well." As opposed to when they were first launched, and one story's extras consisted of Nick recording a tube journey? "It was just me, going to work, saying 'I'm going past so-and-so road now,'" he recalls, embarrassed. "I thought it would be a fun thing. I like the idea of doing nuts things." We didn't say it was bad! "Yeah, but it was bad."

But enough about the past – we want to know what's to come. The big news, announced at a convention a few weeks ago, is that the Sixth Doctor is getting a new companion at the start of 2012. "Lisa Greenwood was in [early 2011 play] *The Crimes of Thomas Brewster* as this character called Flip," David explains, "and the next day, we realised we wanted her back."

"We just thought she worked so well with the Sixth Doctor," adds Nick. "She's so much the complete opposite of him, and so 'what'evah, such a modern person."

"Lisa is the real deal, actually, isn't she?" says David. "I think she'd admit that. She'd been seen quite a lot for *EastEnders*, and you can imagine her being in *EastEnders*."

"She's got star quality," nods Nick. "There's something very natural and, well, *listenable* about her. She only has to say two words and you know exactly what her character is."



The Sixth Doctor's new companion Flip (Lisa Greenwood).

In the nearer future, the main range will treat the Eighth Doctor to a run of three adventures with Mary Shelley (Julie Cox) this autumn, meaning that the aftermath of his most recent story (*To the Death*, in which three of his companions were killed) remains unexplored. "*To the Death* was such a huge milestone in what Big Finish has done, in terms of the consequences," says Jason. "The reality is, though, if you then go and immediately look at the consequences, it doesn't have time to sink in." But it won't be left alone for long: "We will come back to that situation," Jason assures us. "We've got big plans for it, in fact."

"It will be a four-story box set," Nick reveals, "which picks up – certainly emotionally – where we left off with the Eighth Doctor at the end of *To the Death*, with the consequences and something new he gets involved with because of what happened in *To the Death*."

But arguably the most exciting future project at Big Finish is those aforementioned Fourth Doctor adventures. Ever since the company started making *Doctor Who* audios, Tom Baker has declined to be involved, but earlier this year, he officially signed up.

"It was multiple things," says David. "I think one thing that held a bit of sway was that Louise Jameson sent him an email which said, 'These are lovely people to work with, they look after you really well, the scripts are great, it'd be nice if you'd consider this'."

But the immediate catalyst was a 2009 interview with fan website *Doctor Who Online*, after which the site's editor got in touch with Nick Briggs. "He said,

"I've just interviewed Tom Baker and he's keen to do a Big Finish play," Nick recalls, "and he sent me the audio, so I could hear Tom sort of... not saying 'Oh, I'm desperate to do a Big Finish!', but 'This is really important to people, Big Finish. Why am I not doing it? Perhaps I should do it...'"

"Tom started talking to us about it again, and then he did a convention where people asked him about it, and then he emailed me and said 'I hear that you've done lots of adventures with Paul McGann' – I don't know why that particularly caught his interest – 'apparently you've done three series!' I wrote back and said 'I've done a lot more than three series with him!', and I think he wrote back and said 'Oh my giddy aunt' or something. So really it was more a question of Tom Baker saying 'Alright, I'm willing to talk about it now'. Then, to cut a very long story short, David and I went to see him. I don't think it really occurred to us how important that meeting was at the time. I think if we had thought about



Julie Cox – due to star alongside Paul McGann as Frankenstein author, Mary Shelley.

"Every so often it hits me and I think: 'Oh my god, we're doing new Doctor Who with Tom Baker!'"

how important it was we would have crumbled and made asses of ourselves." Why was it important? "I think he wanted to meet us, see what kind of people we were, and whether he would be prepared to spend any time working with us. And luckily, he liked us!"

How does it feel to have Tom on board? "With this job," says David, "it's a job, and you get on with it, and you work, but every so often I'll stop, and bang, it hits me: 'Oh my god, we're doing new Doctor



Producers Jason Haigh-Ellery with the stars of *Beyond the Ultimate Adventure* – Noel Sullivan and Claire Huckle.

Who stories with Tom Baker and Louise Jameson. It's such a huge thing that you kind of don't focus on it, you just get on with it, but when you least expect it, it sort of hits you in the back of your mind."

"It hits *me* in a way that reminds me of when I was a kid," says Nick, "and when I first saw, say, a Target book in a shop window, and couldn't believe that a *Doctor Who* novel had been released, and I was so excited I actually physically felt sick. If I stop and think about these exciting things I'm doing, it has a negative effect on me, so you just have to put your head down, get on with the job, do what you wanna do – which is tell great stories, and work out the intricacies of plot, and how characters inter-relate, all that sort of important stuff. Cos if I didn't think about that, I'd just be going 'Woo-hoo-hoo, Tom Baker!', and I'd never get any work done."

Tom will make his Big Finish debut in January, with a box-set of *Lost Stories*, and the first of six original adventures which will continue monthly, all alongside Louise Jameson as Leela. Another monthly series, running for seven stories with Mary Tamm as Romana, is due to follow in 2013.

When Big Finish first publicly confirmed that they had been in talks with Tom, they announced that Nicholas Courtney and Elisabeth Sladen were interested in appearing alongside him, and stories for Lis as Sarah Jane Smith were developed. "I think we were sort of planning to do Sarah, Leela, Romana," says Nick, "but without Sarah we started with Leela instead." Elisabeth humbly deferred recordings without breathing a word of her illness to Big Finish. When we interview Nick Briggs, it is three days before her passing: "She is interested in doing it," he says, enthusiastically, "and I think hopefully she will do it in the future."

The *Companion Chronicles* are due to visit new territory in December, when Jason and Crystal – the companions from 1989 live show *Doctor Who: The Ultimate Adventure*, which Big Finish adapted for a *Stage Plays* range – return.

"The reality is that we *loved* doing *The Ultimate Adventure*," beams Jason, "and it seemed like a really



"Would you like a jelly baby?" Tom Baker and Louise Jameson back to tempt us with brand new tales...

Producers Nick Briggs and David Richardson seek out Tom Baker (Psst! He's right next to you!)



fun thing to do, to bring back those two companions and do something new."

"What I like with the *Companion Chronicles* is experimenting," adds David, "so early next year we're going to do a two-hander with Peter Purves and Jean Marsh." Fans have often wondered whether the companions from the 1960s Dalek movies will ever get a *Companion Chronicle*. With David's love of experimentation, is that a possibility? "I don't know," he admits. "I've never even asked the question as to whether there'd be rights issues involved."

What about *The Lost Stories*? The third series begins in October and runs throughout 2012 – will there be more? "There will be a fourth series," says David, with the caveat that they're currently all First and Second Doctor stories, and so won't be full-cast. Where does David keep finding these unmade scripts? "Actually, more often than not, people are coming to me!" he laughs. "When we first set out to do these, I just thought we'd do the Colin Baker missing season, and possibly the Sylvester ones, but new ones just keep coming to light. There have been these huge surprises, like *Leviathan*, which I'd never heard of, but came to me as a finished script which had been ready to go in front of cameras. I don't see it going on beyond Series Four. I might be wrong. Something else might turn up."

What are the criteria for inclusion in *The Lost Stories*? *Leviathan*, with its full script, is at one end of the scale; the recent Seventh Doctor releases, which were developed from nebulous, unwritten plans, are at the other. "If someone came and said 'I once had this idea to do this story'; that's not really good enough," says Jason. "We actually need stuff that was actually pitched by or to one of the script editors, or one of the producers, or scripted. But doing the missing season for the Seventh Doctor – I think that's very exciting. Yeah. We do stuff if it's valid."

Some of Big Finish's most popular ranges don't feature the Doctor at all. As revealed last issue, *Jago & Litefoot* is to get a fifth series – but it wasn't always so. "We were having a meeting, and we had planned four series," explains David, "and then Alan Barnes made a suggestion for a fifth series which was just so good that actually, we couldn't not make it!"

Not all the spin-offs are due for a return ("We don't have any plans to do another series of *Gallifrey*," Nick confirms) but some new ones are on the way: *Dominion* will be a box set scripted by Jason

Arnopp, featuring the Seventh Doctor, UNIT, and audio companions Raine (Beth Chalmers) and Klein (Tracey Childs). "It's a sort of multi-dimensional story," Nick reveals. "We all know where Klein was left, working for UNIT, and so it has her as their Chief Scientific Advisor. Earth is under threat, but there's a bigger threat behind it. The Doctor has quite a strange involvement in the story..."

"It was also an opportunity to take two characters who had worked particularly well in previous audios but didn't naturally have a life beyond those stories," points out David, "and create a new format for them. They're two actresses who were a delight to work with."

"We do have plans for an additional *Doctor Who* spin-off, which we can't say what it is at the minute," he continues, mysteriously. "Like *Jago & Litefoot*, it takes characters from one *Doctor Who* story who really did have a life beyond that."

Plans for a series starring former audio companion Charley Pollard are still on the cards ("We all want to do it," enthuses Jason, "just because we love India Fisher"), as are further *Short Trips*: "They've done very well," nods Nick.

"They've done pretty well," Jason clarifies. "Nick's argument is it's actually an opportunity to get in a lot of new writers, and give them something to get their teeth into."

"But it's another thing about not saturating the market," Nick explains. "We're doing a lot. We'd like to do some more *Short Trips* but I think we've got to assess when is the right time to do them."

Nick seems keener on the idea than Jason. "I think what's interesting is that in the way we work, there is the potential for huge creative differences," David acknowledges, "but we don't fall out."

"This might sound too much like a love-in," Nick frowns, "and actually we're not all lovey-dovey with each other, because when I walk into the office in the morning David doesn't even say hello, he just makes a very rude sign at me! But it's that thing where people just work together well."

"The reality is," declares Jason, "we can sit here and have a love-in, but the reason why Big Finish exists is because we all love the show and we all love to do the jobs we're doing. And because there's so much love for the show and the job that we're doing, it makes it very easy."

Long may it continue... ■■■

A BATTLE OF WITS...

Eager to find out what happens next? Johnny and Toby are looking forward to the new series. Each in their own way...

Does finding out **SPOILERS** help us enjoy *Doctor Who* even more? Or should such secrets be **AVOIDED AT ALL COST?**



JOHNNY CANDON SAYS: "Spoilers!" As River Song trills every time someone asks her so much as what she had for breakfast. They're tricky little things, aren't they? But I like a bit of foreknowledge when it comes to *Doctor Who*. Don't most of us? It's the very reason I started buying *Doctor Who Magazine* all the way back in 1984

when I was minus five years old.

I loved knowing that the Doctor would regenerate at the end of *The Caves of Androzani*, and was fascinated by every last detail I could find concerning Colin Baker's Doctor. I was certainly reading all about new companion Peri before Tegan and Turlough had even left. And do you know what? It didn't ruin a thing.

I adored *The Caves of Androzani* - isn't the whole point that we know this is a tragic final curtain call for the Fifth Doctor? - and I can also, honestly say, hand on heart,



A human Dalek! Bet you didn't see this coming. Oh. You did.

that I enjoy *The Twin Dilemma* as much now as I did back then.

Besides which, Spoilers = Publicity. There's no point in making a masterpiece if no-one tunes in to watch it. It's about whetting people's appetite. In a move that was bound to infuriate purists, *Radio Times* ran a front cover picture of the 'human' Dalek Sec before we'd seen him on television. Did it really spoil the cliffhanger of *Daleks in Manhattan*? Or were we all waiting with bated breath to see the many-tentacled terror loom, boggle-eyed, into view? You will all, undoubtedly, have your own views on how serious a breach of etiquette this was but, as we've all been told time and again, Other Listings Magazines Are Available. [If nothing else, it gives us an

excuse to print yet another amazing photograph of this most extraordinary of creatures - Ed]

Of course, *Radio Times* and other listings magazines regularly print detailed previews of what's going to happen to the residents of Albert Square and Weatherfield. Rather than turning people off in their droves, it fires them up for the drama to come. The same goes for *Doctor Who*. There are huge pivotal plot points, twists and turns, that any series will understandably want to protect. Reading a painstakingly transcribed scene-by-scene breakdown on the internet seems a crazy substitute for just watching the action unfold on television. But there are good spoilers - facts that fire our imagination, stoke our enthusiasm. It's no bad thing that *Doctor Who* is talked-about-TV; and that's always going to be at its most fervent, speculative and exciting before the episodes hit our screens.

I honestly despair of people who claim to sprint out of the room the second the 'next time' trailer is about to come on. Yes, it will show you some of what to expect next week, but you're not going to piece together the entire plot, every single twist, and every line of dialogue, from watching a 20-second montage of people turning to the camera for a worried close-up, are you? It's in context that scenes come alive, and knowing some broad plot points in advance isn't going to diminish the combined efforts of the team making the best drama on television.

The internet makes spoilers more accessible than they ever were, and the



The Doctor wishes he hadn't read ahead to the end of Part Four.

'Spoilers are part of the excitement and anticipation. Is exercising restraint ever that exciting?'

temptation to seek them out can be overwhelming. Type 'Doctor Who filming' into any search engine and you'll find reams of fuzzy shots featuring Matt, Karen and Arthur, wrapped up against the bitter Welsh weather as they wait for the call for

'Action!' But all this amounts to really is endless speculation on who the old woman standing near the TARDIS is. 99% will have her down as the Rani. 1% will swear it's Susan. Absolutely no-one will correctly guess that it's an old lady who lives nearby who's on her way back from the shops and, by a lovely coincidence, is known as Old Mother by the local kids. But d'you know what? If you want to know? If it'll help you enjoy the episode more? Go and look.

I say. Read all about it! Just keep it to yourself. Frankly, if knowing anything about the episode will damage your ability to get through the day then avoid everything, the papers, the listings magazines, indeed this very magazine you're holding now. I'll never be able to resist good spoilers. Which monsters are back, which guest stars are playing them, what the episodes will look like and, yes, even some idea of what a story is about... It's all part of the excitement for me, the anticipation, and part of *Doctor Who* itself.

I daresay Toby thinks he knows better, though. He'll have all sorts of clever reasons why you should avoid spoilers like the plague - but is exercising restraint really ever that exciting? I suppose you can at least be sure he won't suddenly blurt out what happens at the end of *Let's Kill Hitler*.

SHHHH, SPOILERS!

TOBY HADOKE SAYS:

Staying spoiler-free has been absolutely critical when watching the show's most recent series, which has been reliant on twists and turns and shocks and sleights of hand, more than ever before. Wibbly-wobbly, spoileery-wobble, if you will. If you know what's going to happen before it happens, your knowledge from the past, which had helped you anticipate the future, sullies that future when it becomes the present.

A lot of older fans are used to experiencing the series through the prism of spoilers. I'd read most of the *Target* books before seeing the stories on video. But childhood nostalgia aside, there's no substitute for coming to the episodes for the very first time, with no preconceptions.

It's always been a problem. If you think spoilers are a new phenomenon you're a nincompoop. The *Radio Times* which previewed Episode One of *The Invasion* featured a picture of a Cyberman: a creature whose appearance would make up the shock cliffhanger to Episode Four a month later! I actually stopped buying Britain's favourite listings magazine when Steven Moffat himself went onto the internet to implore people not to read the preview which gave away a key plot point to the climax of *The Girl in the Fireplace*. Even notorious publicity-seeker John Nathan-Turner turned down the chance to make front page stars of the Cybermen when publicising *Earthshock*. Their surprise cliffhanger moment, and Adric's death, remain the two most memorable moments from a childhood spent watching *Doctor*

Who. In recent times, prior to the latest series, only Rose's shock appearance in *Partners in Crime* has come close. Why? Because every other major event had been (and the clue's in the name) spoiled for me.

Now, we can't expect everyone to worry about spoilers using exactly the same parameters that we define for ourselves. There's no point getting angry with a tabloid for leaking details of a forthcoming episode. That's what tabloids do. But there's no doubt that you're better off not reading them (good advice in general if you ask me). This very magazine is duty-bound to reveal information, but you can choose how much of it you read. There's certainly a place for publicity lures such as the four covers for *DWM* 433. But faced with the rather open-ended claim that one of the regulars was going to die (in a science-fiction series, where all four had been seen to die already) you have a simple choice. You can continue to entertain all the various possibilities that presents, or read on and risk having your suspicions confirmed or denied. I don't read *DWM*'s stuff about the new episodes until afterwards (it's a good way of avoiding the internet and all its silliness post-*Doctor Who*, actually). I still get just as excited: there are plenty of tantalising morsels to be gained from story titles, the odd snatched picture, the occasional plot detail that accidentally falls into my lap.



'Genuine spoilers are conceived as surprises. It's not a surprise if you know it's going to happen.'

But genuine spoilers like *Earthshock*'s Cyber-revelation, the regenerating little girl, the Watcher being the Doctor all the time.

Those were conceived as surprises. A surprise is not a surprise if you know it's going to happen.

For me, getting spoiled is pretty easy now.

I know people from the production team. I write for *Doctor Who Magazine*. I've done acting jobs with folk from the latest series. It's just possible that I may well get a peculiar reputation for spending my time doing those things with my fingers in my ears going "la-la-la-can't-hear-you," but I'd still rather not know stuff. You can get too close to something and thus ruin the magic, and I never want to spoil the magic of *Doctor Who*. So instead I've concentrated on other things, and the wait between episodes has flown by because I've not been scouring the net for some new tidbit. On transmission everything is new and fresh and full of surprises, adding an extra level of enjoyment.

I've gone into most episodes this year with little foreknowledge as possible. Try it - and you'll see that that new *Who* doesn't come across as old *Who* even before it's new.

And if that isn't a Moffat-era friendly sentence I don't know what is... Was. Will be. ■■■



"Anyone who spoils what happens in *Let's Kill Hitler* gets a smack in the chops, okay?"



HAVE YOUR SAY!

So now you know what Toby and Johnny have to say - but what do YOU think? Can you resist the temptation to look ahead? Or do you get up every morning a scour the internet for every last rumour? You can make your voice heard if you register your vote on our Facebook page. Just 'like' the page, visit the polls section, and vote!

www.facebook.com/doctorwhomagazine

If you have further thoughts on this subject, then why not write to *Galaxy Forum*? (See page 12.) You can also e-mail us at doctormagazine@uk, or send us a message via Facebook or Twitter. In *DWM* 433 we asked whether you preferred the Doctor to be feared and powerful, or an accidental adventurer. Well, it seems that two thirds of you like things much better when the Doctor's enemies have never even heard of him...

FAR MORE THAN JUST A TIME LORD! 33% THE HOMELESS TRAVELLER IN HIS OLD POLICE BOX 67%

THE SMUGGLERS

It's time for some historical high-jinks as the First Doctor, Ben and Polly witness the legacy of Captain Henry Avery, in a story made some 45 years before *The Curse of the Black Spot*...

Feature by ALAN BARNES

Thinking about it, the First Doctor's penultimate adventure is strangely evocative of his first – what with the Doctor being stuck between two competing sides, both desperate to learn his secret knowledge: how to make fire in 100,000 BC (1963); the Churchwarden's riddle here, in *The Smugglers*. In both final episodes, too, the Doctor ends up a bystander, watching on as those various sides fight it out to horrid death: come to think of it, Ben and Polly's use of faux-voodoo to spring themselves from gaol here isn't so unlike Susan's use of skulls on torches to slip the prehistoric tribe of Gum...

Unlike 100,000 BC, however, *The Smugglers* isn't usually thought of as particularly grim, but isn't it just? – with all its knifings and shootings, not to mention Captain Pike's exceptionally cruel murder of crewman Jamaica. But there's a certain unevenness of tone throughout, as if the story can't quite choose between blood-and-thunder or just plain bloody.

Excerpting back-story references to a pirate whom we presume to be the very same Captain Avery later featured in *The Curse of the Black Spot* (2011), *The Smugglers* has its basis not in historical fact, but

(as we'll see) in juvenile fiction: Stevenson's *Treasure Island*, Faulkner's *Moonfleet*, Thorneike's *Doctor Syn*. Perhaps that's why *The Smugglers* seems a little less like regular Saturday teatime *Doctor Who*, a little more like one of the BBC's long-defunct Sunday teatime adaptations of classic novels.

Not that that's a bad thing, of course!

EPISODE 1 FIRST BROADCAST: 10 SEPTEMBER 1966

The TARDIS dematerialises from London, 1966... following directly on from *The War Machines*, broadcast two months before: see *The Fact of Fiction*, DWM 424.

In flight, Doctor Who (William Hartnell) discovers, to his annoyance, that Ben (Michael Craze) and Polly (Anneke Wills) followed him inside his Ship. He cannot control where or when the TARDIS lands, the Doctor tells them; and when the Ship next materialises, the scanner shows the inside of a cave...

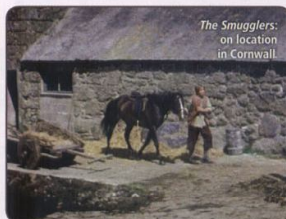
■ The Doctor makes the bizarrely tautological statement: "Oh, now, you see that scanner? That is what I call a scanner up there." (An ad-libbed mangling of the scripted, "Look out there – it's on the scanner.")

■ "Oh dear, all this distraction," moans the Doctor, "And I really thought I was going to be alone again..." Such a state of affairs hadn't arisen since Steven deserted him, briefly, in the epilogue to *The Massacre of St Bartholomew's Eve: Bell of Doom* (1966) – when the old goat was far from happy to find himself on his miserable tod: "Now they're all gone. All gone..." he complained to himself.

Ben and Polly exit to see a beach beyond the cave mouth.

■ It seems probable that the scenes beside the TARDIS were originally intended to be recorded in a studio cave, but reworked for film – possibly to save the time, trouble or expense of building another set. In which case, it may have turned out to be a false economy, since the production team faced huge difficulties in transporting the disassembled TARDIS prop a mile down the cliff path to remote Nanjizal Cove, just south-east of Land's End, Cornwall, on Sunday 19 July 1966 – the only one of *The Smugglers*' five location days to require regulars Hartnell, Craze and Wills.

"We'll find our own way back," Ben tells the Doctor; it looks like Cornwall, reckons the paddling Polly. Ben leads Polly up a cliff path; the Doctor follows. At the top, Ben spots a distant church...



The Smugglers: on location in Cornwall.

■ In his Target Books adaptation *Doctor Who: The Smugglers* (1988), Terrance Dicks has doubt gnawing at Polly's mind all the way to the churchyard: "As the lane curved gently inland, she couldn't help noticing that it showed no signs of being "made up" in any way, no tarmac or macadam... There were no road signs or official notices. No traffic, no signs of electricity pylons or telephone wires..." The church featured was the suitably remote St Grada & Holy Cross Church at Grade, off the A3083 near Lizard.

In the churchyard, an anxious Churchwarden (Terence de Marney) confronts the travellers, waving a blunderbuss. In the vestry, the seventeenth-century man recoils when the Doctor asks if he's expecting friends: "Avery's boys are no friends of mine."

■ Terence de Marney twists his tongue around the line, "No ships upon the sh-sea?" Just as well the Churchwarden doesn't have a sideline selling sea shells by the sea shore...

■ Perhaps surprisingly, de Marney (1908-71) enjoyed a long career in American TV Westerns of the 1950s and 1960s, making multiple appearances in *Maverick* (1957-62), *Wagon Train* (1958-60), *Have Gun – Will Travel* (1959-60), *Johnny Ringo* (also 1959-60), plus a single episode of *Bonanza* (1959). Why, then, he wasn't cast in *Doctor Who's* previous historical adventure is anyone's guess...

The Churchwarden is in fact one Joseph Longfoot, who lives in fear of "Pike's hook".

■ Pike has no hook, only a spike – as we'll see at the episode's end! ►

ESSENTIAL INFO

■ The last-but-one serial to feature First Doctor William Hartnell – and the last-but-one of the series' purely historical adventures, too – *The Smugglers* first aired in 1966, opening *Doctor Who's* fourth season after its two-month summer break.



■ Writer Brian Hayles (pictured left), who'd not long before originated *The Celestial Toy-maker* (1966), had already been "commissioned" to deliver a storyline titled *The Nazis* when

story editor Gerry Davis asked him to instead supply four scripts for *Doctor Who* and *The Smugglers* within a fortnight. Hayles was commissioned on Monday 4 April 1966; the fourth and final script was in fact delivered on Thursday 5 May.



■ Under first-time *Doctor Who* director Julia Smith (later *EastEnders*' co-creator), *The Smugglers* enjoyed the series' most extensive, farthest-flung location shoot to date – five days at the far end of Cornwall, between Sunday 19 and Thursday 23 June.

■ All four episodes of *The Smugglers* were recorded in

sequence over four consecutive Fridays at Riverside Studios, Hammersmith, beginning on 8 July. The day after recording Episode 2, lead actor William Hartnell decided, with great reluctance, to give up the series; only 58 years old, but suffering from arteriosclerosis, the weekly grind had simply become too much.

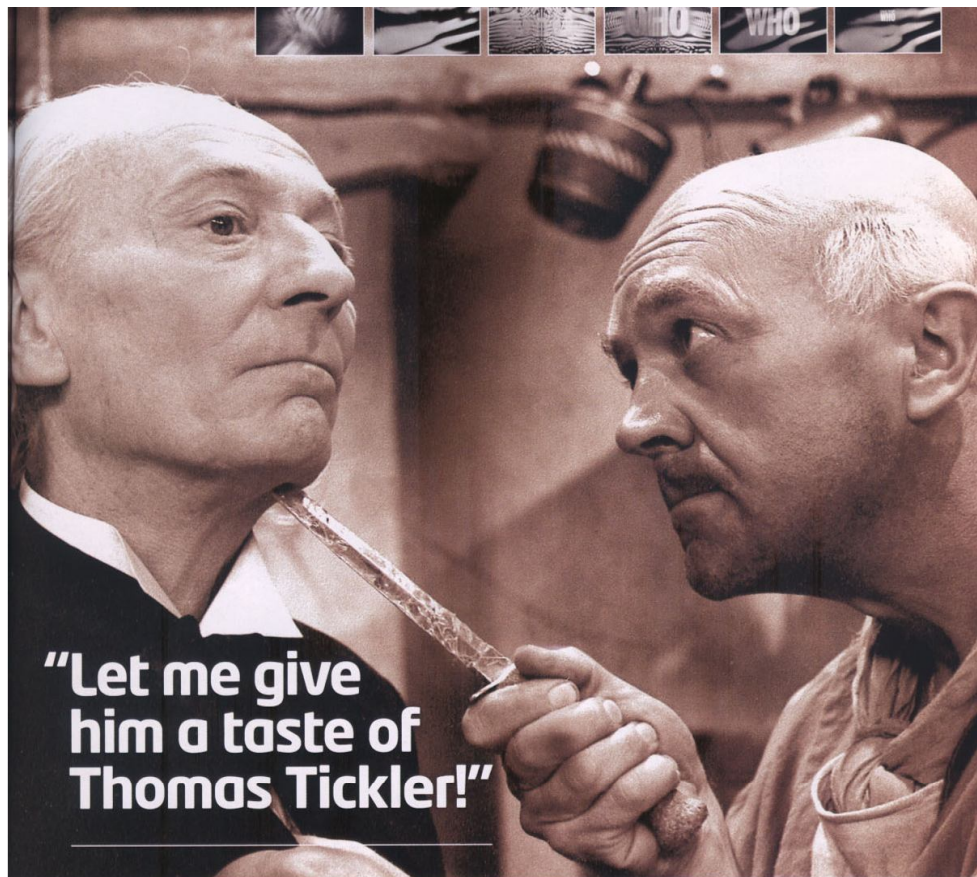
■ Sometime before 1970, the original two-inch videotapes for all four episodes were cleared for wiping by the BBC Engineering Department. 16mm off-screen film recordings made by BBC Enterprises for overseas sale aired in Australia (in 1967), Barbados and Zambia (in 1968), New Zealand (in 1969), Sierra Leone (in 1970) and finally Singapore (in 1972). BBC Enterprises retained film prints of all four episodes as late as 1974 – which are presumed to have been junked by the following year.

■ Only some 47 seconds' worth of footage from the serial, cut out for Australian transmission, is known to survive. However, fan-made soundtrack recordings subsequently released on CD, plus off-screen "teleshots" for all four episodes that were taken



during the original broadcast (still available to view at www.bbc.co.uk/doctorwho/classic/photosnovels/smugglers/index.shtml), have given *The Smugglers* continued life.

■ *The Smugglers*, which on its original transmission gathered *Doctor Who* its lowest average audience figures up to that point – just 4.2 million watched. Episode 3 – ranked a relatively low 159th in DWM's *Mighty 200* poll of 2009.



"Let me give him a taste of Thomas Tickler!"

FICTION

◀ The Doctor fixes Longfoot's dislocated finger. They can't return to the beach, says Longfoot – the tide'll be in. He hurries them out into the churchyard, telling the Doctor: "If you should come this way again and find me gone, remember these words. This is Deadman's secret key. Smallwood, Ringwood, Gurney." ■ The Churchwarden's directions to the inn – "two mile north, and the road is true" – were lost from the camera script. ■ Disastrously, de Marney gives the 'secret key' as "Smallwood, Ringwood, Gurney" and not 'Ringwood, Smallbeer, Gurney', as intended – meaning that the Doctor shouldn't be able to solve the Churchwarden's riddle when it recurs in Episode 3!

The travellers depart – but a bald-headed man rises up from behind a gravestone, draws a knife, and follows Longfoot back inside the vestry.

■ In fact, the camera script suggests that the bald-headed Cherub (for his he) was first glimpsed peering through the vestry window in the previous scene. ■ Cherub's 'moon-face, round and bland and curiously smooth' was 'the strangest thing about him', according to the Target telling: 'He was completely bald except for a little fringe of white hair... and this gave him the expression of a sort of giant baby, a strange mixture of innocence and malevolence.' Hence his nickname, claims adapter Dicks: 'People called him Cherub.'

At the inn, landlord Jacob Kewper (David Blake Kelly) sends stable lad Tom (Mike Lucas) with a message for Longfoot: a delivery can be expected soon.

■ "Aye – go now before the storm breaks," Kewper tells Tom. Hayles had intended rain to be falling throughout this scene – filmed outside a Grade II listed cattle barn at Trethewey Farm, off the B3315 at Trethewey, on Thursday 22 June.

Not long after, the Doctor, Ben and Polly arrive, soaked through by rain. Kewper's unfriendly

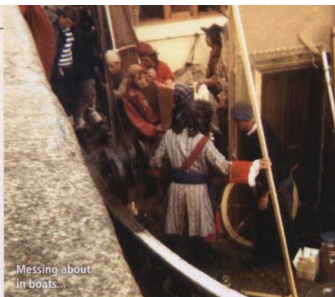
disposition brightens when the Doctor drops Longfoot's name, fetching dry clothes for Ben and the 'lad' Polly.

■ This, therefore, was the last we ever saw of Ben's Navy bell-bottoms – and, presumably, his old kit bag, which he lugged all the way up the cliffs from the beach!

In the vestry, Longfoot recognises the intruder as Cherub (George A Cooper), an old shipmate of his – who, together with a Captain Pike, believes Longfoot knows the whereabouts of gold stashed by their deceased former Captain, Avery. ■ *The Smugglers'* back-story closely resembles that of Robert Louis Stevenson's seminal *Treasure Island* (1883), in which the former shipmates of bloodthirsty buccaneer Captain Flint are engaged in a hunt for the location of their dead leader's gold. Like Flint's first mate William 'Billy' Bones, who alone keeps a clue to the site of the hoard, Avery's first mate Longfoot has gone to ground in an English coastal village, where he lives in mortal fear of a crippled shipmate (the one-handed Captain Pike, as opposed to the one-legged Long John Silver); eventually, he's found by another former shipmate (Cherub, as opposed to Black Dog/Blind Pew), and dies following their encounter. But, searching Bones' sea chest, young Jim Hawkins comes into possession of an oilskin packet containing a mysterious map – like the Churchwarden's rhyme, the device around which the rest of the plot revolves.

Cherub wonders what Longfoot whispered to the Doctor. Longfoot makes to shoot Cherub – but ends up with the pirate's knife in his back. The dying Longfoot puts "Avery's curse" on Cherub...

■ Five short clips from *The Smugglers*, including 23 seconds' worth of footage from this scene – in which Cherub throws his knife into the escaping Longfoot's back, and the dying Longfoot damns the 'black villain' – were edited out by the Australian Film Censorship Board ahead of the serial's



Messing about in boats...

transmission on the various ABC stations from May 1967. Returned to the BBC late in 1996 along with several other censored moments from Seasons Four and Five, these sole surviving segments from *The Smugglers* feature in the DVD compilation *Doctor Who: Lost in Time* (2004).

Cherub exits the church, and signals to his shipmates...

■ ... by whistling 'high and shrill', according to the camera scripts. His signal, in fact, is picked up by a pirate in a tree, who passes it on to a pirate lying in long grasses, who passes it on to a pirate on the cliff-top, who waves his hat in the direction of four pirates in a boat in the cove – actually Church Cove, near Lizard. (It's unclear exactly where the rest of the sequence was filmed – probably on farmland north of Helston, close to the Squire's Manor featured in Episode 3.)

Tom returns to the inn, telling Kewper that he found the Churchwarden dead. Suspecting the strangers, Kewper sends Tom to fetch the Squire, who acts as the local magistrate. Together with three of his shipmates, Cherub arrives at the inn – and demands the Doctor tell him what it was Longfoot whispered to him.

■ "Doctor, eh?" says Cherub. "Well, sawbones – speak up, or do I have to make you?" 'Sawbones', meaning 'surgeon', is an anachronism – it's usually held to be of nineteenth-century origin.

A Spaniard (Derek Ware) clubs Ben unconscious; a pirate named Daniel (Les Clark) hauls the Doctor over his shoulder and carries him to a waiting cart... and from there to a quayside, where he's bundled into a longboat...

■ ... gagged (and later hooded), it appears – the better to disguise the fact that one Gordon Craig doubled Hartnell throughout these scenes. The quayside scene, filmed at Church Cove on Wednesday 21 June, featured two Penzance Sea Rangers, Terry Hawes and Ted Rogers, as the teenage pirates handling the Rangers' own longboat, *Lyonesse*.

The Squire (Paul Whitsun-Jones) arrives at the inn, demanding Polly tell him who 'his' friends are, and where they came from.

■ The Squire is only named 'Edwards' much later, at the end of Episode 3.

Tied to a chair, the Doctor is taken aboard a waiting ship, the *Black Albatross*...

■ The name of the pirates' ship is significant – since the albatross, in nautical folklore, is either a bad omen, or the reincarnation of a lost sailor, or both. Famously, Samuel Taylor Coleridge's epic poem *The Rime of the Ancient Mariner* (1798) describes how the eponymous narrator kills an albatross with a crossbow, which causes his ship to be becalmed – whereupon the Mariner's thirsty crewmen hang the dead bird about his neck as a penance; supposedly, Coleridge was inspired by the killing of a 'discoloured black albatross' by a sailor who 'imagin'd, from his colour, that it might be some ill omen', as reported in Captain George Shelvocke's

THE SMUGGLERS



Ben soon regretted betting Polly that he could drink the Squire under the table.



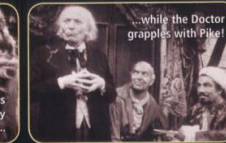
Anywhere in time and space? Looks like Cornwall.



"Oh do cover yourself up, dear boy."



Polly is 'disarmed' by the local Squire...



...while the Doctor grapples with Pike!

'The back-story of *The Smugglers*' closely resembles that of Robert Louis Stevenson's seminal *Treasure Island*..'

A Voyage Round The World by Way of the Great South Sea (1726). No wonder, then, that the men of the *Black Albatross* are ultimately doomed!

■ With a seventeenth-century-style sterncastle built onto its bow, a 50' motor fishing vessel named *Bonny Mary* doubled for the *Albatross*, which sailed from the Newlyn Harbour fish market to anchor off Nanjizal Bay for filming on the final location day, Thursday 23 June. Piloted by owner Donald Turtle, the boat was later sold, and eventually broken up.

Meanwhile, Ben comes to – to discover that the Squire holds he and Polly to be "knaves and rogues... of highly suspicious intent," he arrests them for the murder of the Churchwarden.

The Doctor is brought to the Captain's cabin, where Cherub tells the feasting Pike (Michael Godfrey) that the 'sawbones' won't tell him what 'Holy Joe' whispered. "Well, by thudder, ye'll talk to me," roars the Captain, "Or my name's not Samuel Pike!" – and embeds the sinister spire jutting from his amputated left hand into the table.

■ Captain Pike – a *nom de guerre*, we presume – was clearly inspired by Captain 'Jas' [James] Hook; a

pirate 'with an iron hook for a right hand' ever since said hand was cut off by the never-pubescent 'hero' of JM Barrie's play *Peter Pan* (1904), and later the novel *Peter and Wendy* (1911).

■ The camera script had it that, likewise, Pike's right hand was missing – and the fact that this was changed suggests that Michael Godfrey wasn't a natural 'lefty'!

■ "Unlike the usual seaman's hook," specified Hayles, Pike's point was 'shaped like a miniature military pike – spearhead, blade and barb..'



EPISODE 2
FIRST BROADCAST: 17 SEPTEMBER 1966

Pike, Cherub and Longfoot all served under Captain Avery, it turns out – but 'Holy Joe' "took plunder that was rightfully ours, and we mean to get it back," says Pike, who warns the recalcitrant Doctor to loosen his tongue "or lose it altogether."

■ "I do not know this 'Holy Joe' that you keep referring to," says the Doctor. Usually said to be of mid-nineteenth-century nautical origin, Hayles' use

of the term 'holy joe' – which describes 'anyone of a religious bent' or 'a sanctimonious, narrow-minded puritan' (*The Cassell Dictionary of Slang*, 1998) – is another anachronism; unless, of course, Longfoot himself was the original!

■ "Morgan was a woman aside o' [Avery]," reckons Pike – referring to [Admiral Sir] Henry Morgan (c 1635-1688), a state-sanctioned privateer eventually made Lieutenant Governor of Jamaica.

■ "Let me give him a taste of Thomas Ticker!" urges Cherub, referring to his knife. The only real-world Thomas Ticker of any note was jam manufacturer Thomas George Ticker (1852-1938), Conservative MP for Great Grimsby from 1914-22... and husband to the (presumably) long-suffering Fanny.

Kewper rows out in the direction of the *Albatross*. Crewman Jamaica (Elroy Joseph) comes to tell Pike that a boat is approaching: Pike tells him to take the Doctor to the galley.

Locked up in the village gaol, Ben tells his guard, Tom, that his master, the Doctor, is a warlock – and shows him a straw doll being swung, as if from a gibbet, by the entranced "Paul". A hair from Tom's head is inside the doll, claims Ben, meaning the Doctor has captured his soul: "It's you there swinging!" Terrified, Tom releases Ben and Polly – who set off, hoping to find the Doctor at the church.

Boarding the *Albatross*, Kewper bribes Cherub to take him to see Pike...

■ Filming aboard the rolling *Bonny Mary* in a drizzle of rain, cast and crew alike succumbed to prolonged

"HEARD OF AVERY'S CURSE, EH?"

In *The Smugglers*, Captain Pike is on the trail of the treasure left behind by his former Captain, Avery – the "sharpest skipper that ever sailed out of Bristol port", according to Cherub, "buried these long years past," claims the Churchwarden. But can this really be the same Captain Henry Avery (Hugh Bonneville), as featured in *The Curse of the Black Spot*, then *A Good Man Goes to War* (both 2011)?



Modern accounts of the life of the real Henry Avery [sic] claim he was born in Devon in 1659; by the time of his 30th birthday, he was a midshipman aboard HMS *Rupert*. Five years later, in May 1694, Avery led a mutiny on the Spanish privateer *Charles II* – which he duly renamed the *Fancy*. His piratical career began with raids on English merchantmen and Danish privateers. In 1695, the *Fancy* joined with four other pirate ships in attacking an Indian convoy... and it was here that Avery looted the "treasure of the Moghul of India" (as it's called in *The Curse of the Black Spot*) from the *Ganji-Sawai*, making what was reputed to be the richest haul of any pirate – and menacing English trade with India, which led to a price being put on Avery's head. The *Fancy* escaped the Bahamas in 1696... but neither Avery nor his fabulous booty were ever seen again. It is known, however, that several of his *Fancy* men returned to England, each with some £1,000 in their pockets; six of them were tried (twice) before being hanged in November 1696.

Avery's reputation was partly made by Robinson Crusoe author Daniel Defoe, whose work *The King of Pirates: Being an Account of the Famous Enterprises of Captain*

Avery (1724) gilded his legend. So what really happened to Avery, and his treasure? The online *Pregel to The Curse of the Black Spot* dates that story's events precisely to 1 April 1699 – when Avery is still in possession of the Moghul's treasure. But since the largest part of Avery's hoard ends up dumped overboard, what's the treasure guarded by the Churchwarden? And how can *The Smugglers'* Avery have died a pauper, 'rotten with rum and madness in his tongue', bargaining "His soul in return for the souls of those who come after, seeking and finding the cursed treasure", if he in fact ended up captaining an inter-dimensional spaceship?

How's this for a theory? With a price on his head, Avery sends a part (but not all) of his treasure back with 'Holy Joe' Longfoot, purposely to put the bounty hunters off the scent; and puts out, too, that he cursed it with his dying breath? We've already seen that many of the real Avery's former shipmates *did* in fact return to England; with his enemies distracted with the hunt for just some of his gold, the presumed-dead Avery would be free to again roam the oceans – and would have remained so, but for his ship becoming becalmed one fateful night in 1699...

FICTION



Gordon Craig doubles for William Hartnell

... bouts of seasickness: Spaniard actor Derek Ware recalled how, at one point, "tough as old boots" director Julia Smith shouted, "Get ready, cameras - ooh, hold it!" - then "threw up violently, stood back up and shouted 'ACTION!' - in the very same breath!" The only member of the *Doctor Who* team not affected, according to boat owner Donald Turtle, was a well-known actor "with a strong-sounding Yorkshire-like accent" - probably the Leeds-born George A Cooper, seen here opposite David Blake Kelly's Kewper - who was "in fits of laughter" throughout, apparently.

... to whom he makes a business proposal on behalf of himself, the Squire and the Churchwarden - but is shocked to discover he's dealing with the notorious Pike, who admits to having Longfoot killed.

Searching the church, Ben and Polly make their way down to the crypt - where Ben KOs an unknown figure seen emerging from a secret passageway concealed behind a tomb. Thinking this might be the murderer, Polly goes to fetch the Squire.

■ Polly's line "It'll be dawn by now" was lost from the camera script - presumably because, after the film sequence showing Kewper heading the *Albatross* by daylight, they'd have had to have spent all night in the vestry for this to be true!

Pike removes his spike before disembarking the *Albatross*, heading with Cherub to the Squire's Manor.

Ben's prisoner turns out to be Josiah Blake (John Ringham), a revenue man on the trail of a smuggling ring - who claims to have uncovered a secret tunnel leading from the beach...

■ ... named "the Devil's Stairway" - in dialogue lost from the camera script.

■ "Stop, in the King's name!" Blake calls out, as Ben goes to check out the tunnel. Fixing a date for the events of *The Smugglers* is problematic. In Episode 1, the Doctor asserts that the Churchwarden "comes from the seventeenth century" - going by no more than his appearance, it seems - and the story must occur after the disappearance of Avery/Every, last heard of in 1696. William of Orange, sole King following the death of joint monarch Mary in 1694, was succeeded by Anne in 1702 - so one would presume *The Smugglers* can only occur within the space of a short, six-year window. Although there's no reason Avery's board could not have been deposited before his disappearance, a latest possible date of 1702 isn't quite satisfactory, since smuggling didn't escalate to the level suggested in the serial until later in the eighteenth century; in his book

Blake roots out his specs to see if he can find Cherub.



'The Doctor deals out five picture cards in a row. What are the chances of that happening?'

Dorset Smugglers, Roger Guttridge indicates that the failure of a government bill for the prevention of smuggling caused the smuggling trade to be 'prodigiously increased' early in 1719, and reports that by the following year 'nothing but a military force can support the [Revenue] officers in the discharge of duties' - exactly the situation depicted here. Certainly, the most infamous smuggling bands - the Hawkhurst and Hadleigh gangs, for example - weren't active before the 1730s; and 'Cruel Coppinger', the most notorious of the Cornish smugglers, is presumed to not have arrived in the area before the 1790s. On balance, therefore, it seems most likely that the Churchwarden was merely wearing old clothes; and *The Smugglers* occurs during the reign of George I (1714-27), some 20 or 30 years after Pike, Cherub and Longfoot served under Avery.

Pike and Cherub have by now arrived at the Manor...

■ The gist of the pirates' dialogue in the hallway, where they wait to be shown into the Squire, was scripted to be spoken in the longboat taking them ashore from the *Albatross*; on arriving at the clifftop, they were to have changed into 'fine togs' ahead of their meeting with the Squire - presentable but for Pike's point, which Cherub would have tied his scarf around. These complex film sequences - scheduled to be shot on and beside the Bonny Mary, then on Bosistow Cliffs, above Nanzijal - were simplified to the one scene showing Pike removing his point aboard the *Albatross*, with the balance of the material inserted here.

... where they tell the Squire they have silks, brandy and tobacco aboard their ship, and are told to deliver the contraband to the church. The Squire's manservant Birch (Raymond Bales) brings in Polly - who recognises Cherub.

Held prisoner aboard the *Albatross*, Kewper tells the Doctor that Ben and Polly were arrested; he fears that Pike will "raze the village to the ground" in the hunt for Avery's gold...

Refusing to believe Polly's story, the Squire proposes recapturing Ben - who has just returned from investigating the secret passage when the Squire arrives at the crypt, together with Pike, Cherub and the bound and gagged Polly. Blunderbuss at the ready, he advances on Ben: "Recaptured again, eh, boy? We'll have no more tricks this time..."

EPISODE 3 FIRST BROADCAST: 24 SEPTEMBER 1966

Covertly, Pike suggests that the Squire uses Blake - "Let him take these prisoners, as is his duty" - and, as Magistrate, the Squire charges Blake with taking Ben and Polly to prison at the point of his pistol.

■ Dicks' novelisation has the Squire instructing Blake to take Ben and Polly 'to the jail at Taunton... several days [sic] ride away'.

In Pike's cabin, the Doctor pretends to read the future from a deck of cards picked by Kewper.

■ There must, surely, be some prestidigitation on the Doctor's part here, since he seemingly contrives to deal out five picture cards in a row. What are the chances of that happening?

■ The Jack of Clubs represents Kewper; the Jack of Spades, Cherub; the King of Spades, Pike; and the Ace of Spades, Death. "And this one, the Jack of Diamonds, what is he?" asks Kewper. "Well, I'm afraid I have no idea about that, sir, but I can assure you he will triumph in the end," replies the Doctor. The camera script indicates that the Jack of Diamonds is actually Blake - a character the Doctor hasn't yet met, nor heard of - so is Hayes suggesting that there might be something in the cards, after all?

The Doctor offers to read guard Jamaica's fate - but drops the cards accidentally on purpose, enabling Kewper to knock Jamaica unconscious.

■ It's Jamaica who reads the Ace of Spades as a presentiment of Pike's death - "The Captain!" he gasps - but is it foretelling, in fact, his own imminent demise?

Meaning to call on the Squire, the Doctor and Kewper make their way out to the deck, past some of Pike's crew - also engaged in a game of cards - and climb into Kewper's boat.

■ Dicks omits the cards-playing crewmen on deck: 'In the absence of the captain and first mate the crew were no doubt either sleeping or boozing...'

In the churchyard, the Squire shows Pike and Cherub his "immediate cache" of contraband, hidden inside a stone sarcophagus.

■ Paul Whitsun-Jones' pronunciation of 'cache' is rather eccentric: "This is our immediate *kaysh*, you understand." No, we don't!

Outside the Manor, the Squire arranges with Pike the next night's delivery... but neither realises Cherub is eavesdropping.

At the stables, Blake releases Ben and Polly - trusting them more than the Squire, who's rumoured to run the smuggling ring. Blake needs armed men to nab Cherub and Pike in the act of landing goods: "This night or tomorrow..."



Captain Pike offset his unsightly spike with a rather fetching blouse

The Doctor arrives, with Kewper; but when the latter catches sight of Blake, he suspects entrapment - and makes his exit on horseback, after promising to show the Doctor no pity the next time they meet.

■ "Stop, in the name of the law!" cries Blake after the departing Kewper - a line that featured nowhere in the script.

Aboard the *Albatross*, Pike learns that the Doctor has escaped, and gone to see the Squire. Pike plans to surprise the Squire, landing not by night but day - when Pike's men will loot the church, the inn, the village and the Manor while the Captain and Cherub go in search of Avery's gold. Pike then kills the wretched Jamaica...

■ Two Australia-censored clips from this scene survive: three seconds' worth of Pike addressing Jamaica; then 14 seconds of Pike cleaning his bloody pipe with a handkerchief, which he then drops onto the dead crewman's body.

■ In slaughtering Jamaica, Pike proves himself every bit as brutal towards his own men as Barrie's Captain Hook was with his: in *Peter and Wendy*, we're told of how merely 'ruffling [Hook's] lace collar' by accident causes Hook to eviscerate the clumsy pirate 'Skylights', formerly of Morgan's crew: 'the hook shoots forth, there is a tearing sound and one screech, then the body is kicked aside'.

... but learns from a sailor that Cherub, unaccountably, isn't aboard the *Albatross*.

■ Scripted as a continuation of the Pike's Cabin scene, this sequence was reworked to be filmed on the deck of the *Albatross*. Terrance Dicks reverts to Hayes' original, with 'a skinny little pirate named Cren' going off to search the ship 'from stern to stern' in search of the AWOL Cherub.

■ From the fact that Pike addresses the sailor here as 'boy', it seems probable that this was the same Cabin Boy [John] (John Jose) who featured in Episode 2.

Blake leaves the Inn, going to fetch men and arms...

■ "I only hope that such a holocaust" - ie, the sacking of the village, as foreseen by Kewper - "can be prevented" remarked the Doctor, in a line lost from the camera script.

Thinking himself "under moral obligation" to help save the village from Pike's mob, the Doctor suggests to Ben and Polly that if they were to find Avery's gold, they might be able to bargain with Pike - and buy Blake more time to return. They set off for the church... but Cherub demands Tom tell them the travellers' destination.

At the Manor, Kewper tells the Squire about Avery's hidden hoard - and the Squire plots to ambush Pike's men in the churchyard. They saddle up to ride to the church, meaning to first find the treasure.

■ At www.doctorwholocutions.net, Colin Francis has definitively identified the long-obscure location for the Squire's stables as a (since converted) barn at Trenchuck Barton, a fifteenth-century manor house off the B3297 north of Helston. It seems highly probable, therefore, that the main house itself doubled as the exterior of the not-tele-snapped Squire's Manor, in scenes filmed on Wednesday 21 June.

■ The saddling-up sequence contained dialogue scripted for studio, as a continuation of the previous Squire's Study scene.

Meanwhile, Ben and Polly read the gravestones in the churchyard - leading the Doctor to realise that Longfoot's 'code' referred to names of dead people, in the crypt - where Polly finds 'Ringwood', Ben, 'Gurney' and the Doctor, 'Smallbeer'.

■ As scripted, the TARDIS travellers were supposed to enter the crypt bearing 'torches or lanterns'.

Entering the crypt, Kewper promises to kill Ben and Polly if the Doctor won't reveal Longfoot's secret - whereupon the Squire gets cold feet, and threatens to have Kewper hanged. But while they argue, Cherub sneaks inside the crypt - and throws his knife into Kewper's back. A gunshot. Polly screams...

■ Four seconds' worth of Australian snippage survives, comprising three of the cliffhanger's shots: Kewper cries out as he falls; the Doctor reacts to the sight of Cherub, whose gunshot rings out; and Polly screams.

YOUR SYN'S WILL FIND YOU OUT...

The *Smugglers* owes less to historical fact than it does a number of fictions - and writer Brian Hayes' particular debts to Robert Louis Stevenson, J Meade Falkner and JM Barrie are discussed elsewhere in this feature. But it's to [Arthur] Russell Thorndike (1885-1972, brother of the theatrical Dame Sybil) that its author owed the most - for all of *The Smugglers*' main plot devices can be found in Thorndike's 'Dr Syn' novels, hugely popular in the last century, largely forgotten now.

The first of the novels to be published, *Doctor Syn: A Tale of the Romney Marsh* (1915) introduced the Rev Dr Christopher Syn, by day thoroughly respectable vicar of Dymchurch-under-the-water, by night 'The Scarecrow', leader of the fright-masked 'Devil Riders' who terrorise the Marsh as a cover for the village smuggling ring. But Syn, it transpires, had a past life as the notorious pirate 'Captain Clegg' - one that comes back to haunt him when naval officer Captain Collyer learns of his former identity. Syn/Clegg is killed by his former shipmate, a mute

mulatto, at the end of the novel - and it's not hard to discern the ghost of Syn in pirate-turned-smuggling Churchwarden 'Holy Joe' Longfoot, murdered by his one-time piratical pal Cherub.

Despite his protagonist's demise, Thorndike went on to write pen six prequels: *Dr Syn on the High Seas* (1935, in which Syn first becomes the pirate Clegg); *Dr Syn Returns* (1936, in which Dymchurch's Squire appoints Syn its vicar, and his adventures versus the Revenue begin); *The Further Adventures of Dr Syn* (1936); *The Courageous Exploits of Dr Syn* (1938); *The Amazing Quest of Dr Syn* (1939); *The Shadow of Doctor Syn* (1944); and finally *Christopher Syn* (with 'William Buchanan', 1960).



Blake asks to see Ben and Polly's accounts for 1965/6



The Doctor outwits his captors...

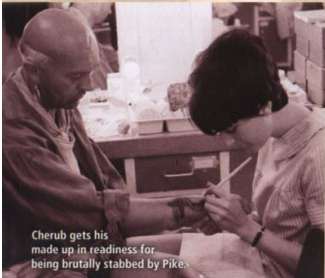


Who's nicked the treasure?



So, think you can get this scrapheap back to the 60s?

FICTION



Cherub gets his made up in readiness for being brutally stabbed by Pike.

'Stuntman Terry Walsh made his Doctor Who debut in the fight scene in the churchyard...'

■ Pirate Daniel seems to become 'Davy' here.

While Pike and Cherub fight, Ben and Polly seize the chance to make their way down the tunnel – but the Doctor remains behind. Finally, Pike runs Cherub through...

■ 'Three seconds' worth of Pike pulling his sword clean out of the impaled Cherub endures, as one of the Australian censor's clips.

On the beach, 'Davy' and the Spaniard find the TARDIS, and the caves beyond.

The Doctor promises to reveal Longfoot's secret if Pike agrees to keep his men out of the village. In the tunnels, Ben tells Polly to go ahead while he returns for the Doctor. Having arrived at the cliff-top, Blake orders a Sergeant to take half his men along the church road, while the remainder follow Blake down the cliff path.

■ Filmed at Bosistow Cliffs, overlooking Nanjizal, on Monday 20 June.

In the crypt, the Doctor locates the name of 'Deadman' – placed, like the others, by Longfoot, he presumes. Pike lifts a flagstone that lies at the intersection of the four markers – and reaches inside, pulling out a string of pearls.

■ A church crypt is abused by a smuggling ring in *Moonfleet* (1898), by J [John] Meade Falkner (1858-1932) – a school library favourite adapted as the BBC children's serial *Smuggler's Bay* (1964), featuring future Doctor Patrick Troughton as Mr Ratsey, a smuggling sexton (ie, churchwarden – near enough) and future companion Frazer Hines as orphan hero John Trenchard. In the novel, John hears strange noises coming from the crypt of the local church. Investigating, he finds himself in the vault of the Mohune family – one of whom, a Colonel 'Blackbeard', supposedly hid a diamond stolen from Charles I. There, he finds 'scores of casks, kegs, and runlets... I had stumbled on the Mohune's vault, and found it to be nothing but a cellar of gentlemen of the contraband, for surely good liquor would never be stored in so shy a place if it ever had paid the excise.' Not only that, John finds a note spelling out Bible psalms... which, it turns out, is actually a cipher leading to the location of Blackbeard's board: 'Fourscore - feet - deep - well - north. There was the cipher read, and what an easy trick! and yet I had not lighted on it all this while, nor ever should have, but for Sexton Ratsey and his burial verse. It was a cunning plan of Blackbeard; but other folk were quite as cunning as he, and here was all his

WHERE ELSE HAVE I SEEN...?

GEORGE A COOPER (1925-) Cherub

TV appearances include *The Avengers*; *The White Dwarf* (1963) as Maxwell Barker; *The Curious Case of the Countess Clues* (1968) as Sir William Henry Benedict Burgess; *Stephanie and Son: And Afterwards...* (1965); *Oh, What a Beautiful Mourning* (1972) as Arthur; *Man in a Suitcase*; *Sweet Sue* (1967) as Mandel; *Sir Arthur Conan Doyle's Sherlock Holmes: A Study in Scarlet*; *The Greek Interpreter* (1968) as Inspector Gregson; *Randall and Hopkirk (Deceased)*; *The House on Haunted Hill* (1969) as Webster; *Doomwatch*; *The Islanders* (1971) as Thomas Prentice; *The New Avengers: The Tale of the Big Why* (1978) as Burt Brandon; *Grange Hill* (various episodes, 1985-92) as Mr Griffiths. Film appearances include *Tom Jones* (1963) as Mr Fitzpatrick; *Nightmare* (1964) as John; *Dracula Has Risen from the Grave* (1968) as Landlord.

MICHAEL GODFREY (d 1977) Captain Samuel Pike

TV appearances include *The Champions: Operation Deep-Freeze* (1968) as Mendoza; *Sir Arthur*

Conan Doyle's *Sherlock Holmes: The Boscombe Valley Mystery* (1968) as Inspector Lanner; *Department S: The Double Death of Charlie Crippen* (1970) as Stanc.

DAVID BLAKE KELLY (d 1993) Jacob Kewper

Other *Doctor Who* appearances include *The Chase*; *Flight Through Eternity* (1965) as Capt Benjamin Briggs. TV appearances include *Out of the Unknown*; *The Midas Plaque* (1965) as Rebel Leader; *R3: The Forum* (1965) as Dr Stephen; *Experiment in Death* (1965) as Captain Rogers; *Adam Adamant Lives!*; *Conspiracy of Death* (1967) as Connelly; *The Champions: The Silent Enemy* (1969) as Lighthouse Keeper.

JOHN RINGHAM (1928-2008) Josiah Blake

Other *Doctor Who* appearances include *The Aztecs* (1964) as Tlotot; *Colony in Space* (1971) as Robert Ashe. TV appearances include *The Avengers: The Secrets Broker* (1964) as Cliff Howard; *A Sense of History* (1966) as Professor David Acheson; *R3: The Forum* (1965) as Mr Sarevsky; *Dad's Army: The Man and the Hour*

(1968) as Bracewell (various episodes, 1969-70) as Capt Bailey; *Catweazle: The Familiar Spirit* (1971) as Otto Habbelman; *The Ghosts of Motley Hall*; *Skeleton in the Cupboard* (1978) as Webster; *Party Piece* (1978) as Ludwig Stumpf; *Just Good Friends* (various episodes, 1983-6) as Norman Warrender; *The Adventures of Sherlock Holmes: The Resident Patient* (1985) as Inspector Lanner; *The Tripods* (1985) as Herr Krummel.

PAUL WHITSUN-JONES (1923-1974) Squire Edwards

Other *Doctor Who* appearances include *The Mutants* (1972) as Marshal. TV appearances include *The Quatermass Experiment* (1953) as James Fullalove; *The Avengers: Man with Two Shadows* (1963) as Charles; *The Winger* (1964) as Bartholomew Sanders; *Department S: A Cellar Full of Silence* (1969) as Martin Kyle; *Death on Reflection* (1969) as Gresford; *Jason King: Chapter One - The Company I Keep* (1972) as Giorgio. Film appearances include *The Masque of the Red Death* (1964) as Scarlati; *Dr Jekyll & Sister Hyde* (1971) as Sergeant Danvers.

treasure at our feet.' Ratsey's criminal associates include local innkeeper Elzevir Block – but not, in this instance, local magistrate Mr Maskew.

■ That said, *Moonfleet's* cipher itself has a famous antecedent: in *The Gold-Bug* (1843), a short story by Edgar Allan Poe (1809-49), a cryptogram solved by identifying letter frequencies reveals the location of pirate Captain Kidd's buried treasure: 'A good glass in the bishop's hostel in the devil's seat forty-one degrees and thirteen minutes northeast and by north...'.

Sounds of battle from outside alert Pike to the fact that the Sergeant's soldiers are attacking his men in the churchyard...

■ According to HAVOC agency stuntman Terry Walsh, making his *Doctor Who* debut here, 'six of us had to stunt a fight between the pirates and the revenue men. The trouble was there weren't enough of us to go round, so as soon as one went down with a sword thrust, he'd crawl away behind a gravestone, put on a different wig and hat, and come storming back into the fight again!' A lovely story, but can it be true – given that five stunt pirates and five stunt Militiamen were available to stage the churchyard fight? Possibly the artists' costumes were adjusted 'post-mortem', so they might also feature in the crypt fight, later in the episode...

On the beach, Polly runs towards the TARDIS – but is ambushed by David and the Spaniard. Hearing her

cries, Ben turns back and overpowers 'Davy' – only to find himself facing the Spaniard's blade. But Blake arrives, and shoots the Spaniard in the back.

■ On being shot, 'Spaniard' Derek Ware recalled having to 'take a fall, which wasn't from very high... so I set myself a mattress.' But when he took the jump, 'they'd moved the bloody mattress! I put out my hands, fell, broke my thumb, and busted my arm...'.

Ben carries on with Blake's contingent while Polly heads back to the TARDIS. The pirates have retreated to the crypt – but soon, Blake's men arrive to join battle. The Doctor tries to help the wounded Squire, but is threatened by the furious Pike... who finally succumbs to Blake's gunshot.

With the battle over, Blake notices that the Doctor has gone – back to the TARDIS, which soon dematerialises. But the temperature drops as the Ship arrives at its next destination...

■ Curious that the TARDIS' internal temperature should be so affected – but then, the last time the TARDIS materialised somewhere particularly cold, in *Marco Polo: The Roof of the World* (1964), the Ship's heating went 'to pot', along with its lighting and water supply too.

'Just look up at that scanner,' the Doctor says. 'We have arrived at the coldest place in the world!' ■ ... ie, Antarctica, the setting for *The Tenth Planet* (1966). ■■

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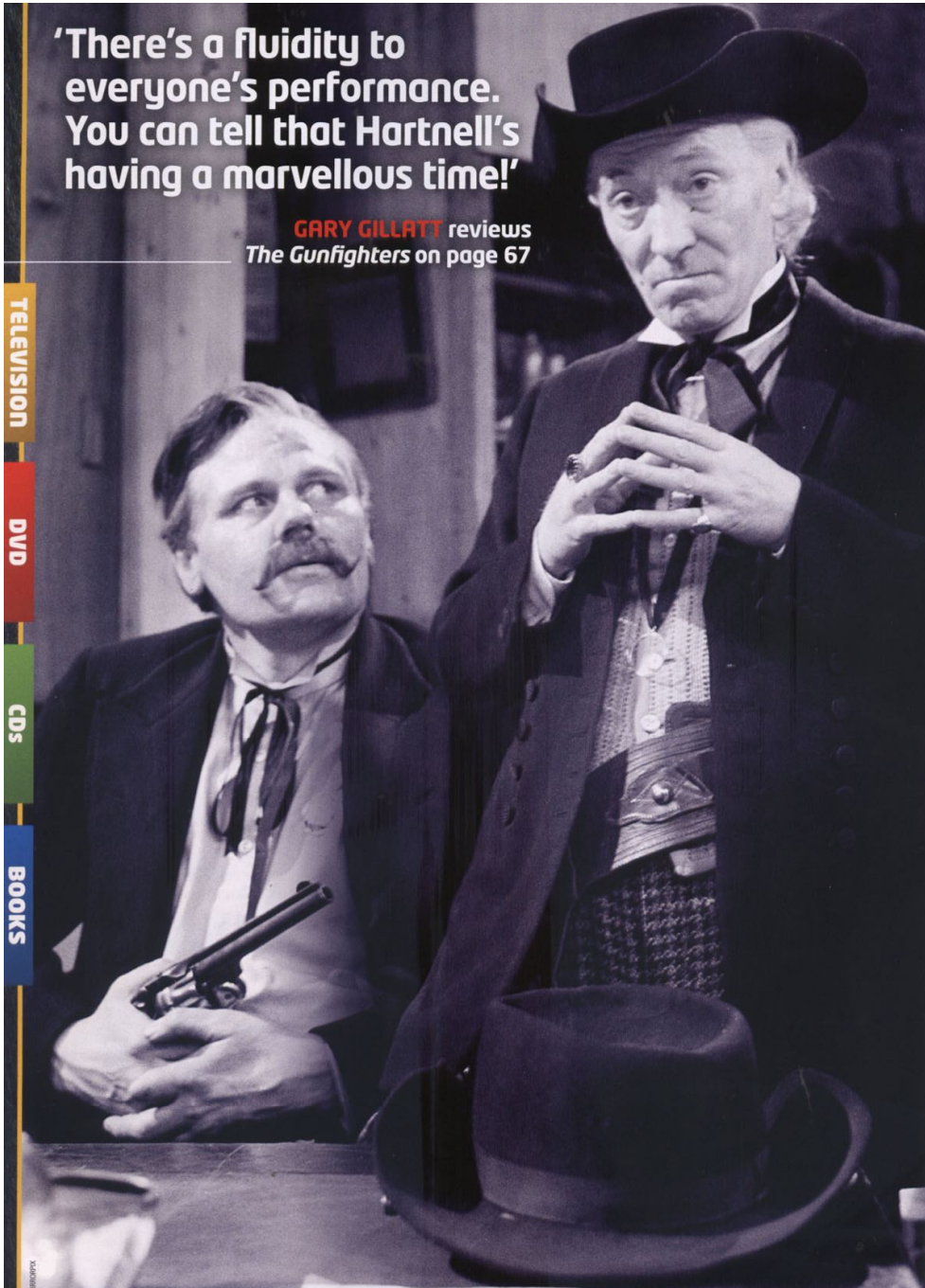
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THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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Torchwood: Miracle Day

Episode 1: The New World

TELEVISION BBC One/BBC One HD

STARRING John Barrowman, Eve Myles, Bill Pullman, Mekhi Phifer, Alexa Havins, Kai Owen, Tom Price

WRITTEN BY Russell T Davies

DIRECTED BY Bharat Nalluri

FIRST UK BROADCAST 14 July 2011

"Did you ever hear of Torchwood?" When CIA agent Esther Drummond starts hunting for info about the TV show she's found herself in, she discovers two salient facts. Firstly, Torchwood is a "British thing," and secondly, its members have a tendency to get killed off. However, both of those facts are now out of date. *Torchwood* is no longer entirely British, being a co-production with US subscription channel Starz, and although it's often had a cavalier attitude to offing major characters, the premise of *Miracle Day* firmly precludes that from happening. Nobody can die any more. Death is not an option. Well, not for ten weeks, at least.

While *Children of Earth* blasted the Torchteam out of their Cardiff rabbit-hole and into a bigger story, *Miracle Day* feels like a natural continuation, with a world that's even wider. American actors bustle through to ask all the relevant "who? what? where?" questions and sum up the basics for newbies, but references to *Torchwood* past are still copiously sprinkled on top for long-time fans to savour.

We're reunited with Gwen and Rhys as they hide out in a scenic bit of Wales (perhaps Neath was not an option?), living in get-off-my-land paranoia in the interests of a quiet, baby-centric life. But when attack helicopters start accessing the parts that Tesco home deliveries cannot reach, Gwen leaps back into action, armed with nerves of steel, pink earmuffs, and Eve Myles' wonderfully expressive face.

If Gwen's the heart of *Torchwood*, even Rhys knows which bodily part Jack is: "Captain Jack Bollocks," he groans. But when Esther happens upon a publicity photo of Jack in *The Empty Child*, it's a startling reminder of how far the Captain has come since

those days. When we met him last, the former intergalactic flirting machine was in such a sorry state that he couldn't even pull Russell Tovey without Time Lord intervention. But here's that unmistakable silhouette, with greatcoat and gleaming smile intact. Doctorishly, he's even allowed to stroll into the story twenty minutes late. I guess heroes are worth waiting for.

True to form, Jack's soon chasing, befriending and retooling a plucky lady investigator. But things have changed since *Everything Changes*: his dramatic confession is not that he can't die, but that he's... hurt his arm slightly. An anti-climax? No, a sign that Jack's "get out of death free" card has been revoked, a fact both worrying and intriguing. Does the arc of *Miracle Day* therefore hinge around him? Has his immortality been removed and redistributed, or did it come out in the wash? Is an alien enemy plotting revenge on him, or perhaps a psychotic ex? Or are the survivors nothing but living corpses? In *Torchwood* terms, is everyone Jack or is everyone Owen?

With four months till society falls apart, the forthcoming weeks promise chills as well as thrills. One source of these is Oswald Danes, a nasty piece of work whose Death Row demise is abruptly cancelled due to a sudden shortage of death. Although we get only a hint of him, Bill Pullman is a study in understated, reptilian menace.

The other newcomers are a mixed bag. Dr Vera Juarez (Arlene Tur) has a white coat and a stretcherload of exposition to push, while Esther (Alexa Havins) gamely works the



Jack unloads his big weapon. Oh, stop it.



Gwen Cooper: the best Wales has to offer.

"girl reporter" trope with a side order of unlikely hacking, but their chance to shine is hopefully yet to come.

A more promising start is made by Mekhi Phifer, the second former *ER* employee to turf up in the *Whoniverse*, after River Song. Rex Matheson may be labouring under a slightly silly macho name but he comes equipped with comic timing, cartoonish doggedness and a vested interest in the story arc – if the miracle vanishes, will he drop dead? He and Jack are likely to start feuding over the relative sizes of their weaponry at the soonest possible juncture, so it's fortunate that this episode provides a definitive answer to the Freudian conundrum: the biggest bazooka is *definitely* Gwen's.

Yes, the cinematography is stylish and the set pieces striking, but for me it's the undercurrent of silly fun that makes this proper *Torchwood*. There are laughs a-plenty, from a bored analyst in the background explaining "No, not *Touchwood*...", to the delicious sequence of Rex dragging himself out of his hospital bed and around the world to Gwen's front garden, getting tethered by the second. This show has never been afraid to drive straight through the barrier marked 'Ridiculous', giggling all the way, but if Jack and Gwen are at the wheel, I'm more than happy to jump in the jeep and go wherever they take me.

It's a new world, after all.

JILL PHYTHIAN

'The cinematography is stylish and the set pieces striking - but it's the undercurrent of silly fun that make this proper *Torchwood*.'

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THE DVD REVIEW

The Gunfighters & The Awakening

DVD two-disc set 2entertain

STARRING William Hartnell (the First Doctor), Peter Purves (Steven), Jackie Lane (Dodo), Peter Davison (the Fifth Doctor), Janet Fielding (Tegan) and Mark Strickson (Turlough)

WRITTEN BY Donald Cotton (The Gunfighters); Eric Pringle (The Awakening); DIRECTED BY Rex Tucker (The Gunfighters); Michael Owen Morris (The Awakening); FIRST BROADCAST 30 April - 21 May 1966; 19-20 January 1984 RRP £30.63

When you first heard that the 1966 story The Gunfighters would join 1984's The Awakening in a DVD box set celebrating their not entirely-unique status as 'stories set on Earth', perhaps you - like me - assumed that Mr Big at 2entertain had finally flipped his lid; that the wheel was still spinning but the hamster was dead. But one must presume there is method to this madness, and that the relative familiarity of Peter Davison's Doctor will help guarantee sales for the less-easily marketable William Hartnell. The Gunfighters, after all, has never been

skilled at pulling in an audience. So maybe it's all to the greater good. It's nice to think of one incarnation lending a helping hand to his younger self. But really... Earth Story? Is that the best they could come up with? Did nobody notice that these two stories - and no others - feature horses cantering into their opening scenes? There's your USP, 2entertain! Horse Tales. The Horse Box. The Reins of Terror. A full-page advert in Country Life could have attracted a lucrative new audience.

Riding in on these horses, in both cases, are our gun-toting bad guys. In The Gunfighters, the Clanton Brothers - a notorious family of cattle rustlers - hitch up in Tombstone, Arizona in 1881, trigger fingers itching to settle a score. In The Awakening, it's a little over a century later, and our riders are Sir George Hutchinson and his lackeys, dressed to re-enact a key battle of the English Civil War. Both groups take time to tell us a little something about

themselves. The Clantons, like everyone in The Gunfighters, talk in the distinctive vernacular of the Old West, so we're never far away from an animal metaphor ("I'm ready to jump like a mountain hare!" "They're closer than two fleas on a porcupine!" or the stickily peculiar: "It'll be as easy as skinning a summer frog!"). Sir George, meanwhile, like everyone in The Awakening, talks in the distinctive vernacular of Doctor Who script editor Eric Saward. "Why, Miss Hampden, you of all people, our schoolteacher, must appreciate the value of re-enacting actual events," he says. One hopes that Miss Hampden doesn't regularly need reminding of her name and her job, or we might have cause to question her suitability as a guardian of young children. Sir George is miffed because she's refusing to take part in his restaging of the Battle of Little Hodcombe. She's worried that

things are getting out of hand. "So there's been a little damage," scoffs Sir George. "That's the way people used to behave in those days." Which, considering the days he's talking about, is rather an understatement.

In both time-zones the TARDIS delivers the Doctor and his two travelling companions - one of each - into the action. And they're here on a mission. In Tombstone, the Doctor needs a dentist. In Little Hodcombe, Tegan wants to visit her grandfather. With both landings, the TARDIS is displaying a well-tuned sense of humour. The dentist in Tombstone is the notorious gunslinger Doc Holliday.

PICK OF THE MONTH!

'The Awakening is as earnest and straightforward a Doctor Who adventure as you'll find...'



Illustration: Ben Willsher

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THE DVD REVIEW

◀ whom the Clantons are hunting on account of how that no-good rattlesnake murdered their brother, so our own 'Doc' is set up for a case of mistaken identity. Meanwhile, in England, Tegan's grandfather just happens to have stumbled across a -baleful alien presence - something this family makes a habit of - so it's lucky she has the Doctor in harness. Tegan, just this once, takes her handbag with her, and one wonders if she's come to Little Hodcombe to deliver the body of her Aunt Vanessa for burial. The bag's about the right size.

With these two stories harnessed together for release, it's fun to look for their similarities, but that can only take us so far. For while they may begin in much the same way, they're swift to pull apart and race off in different directions. *The Awakening* is as earnest and straightforward a Doctor Who adventure as you'll find. There's mystery, investigation, resolution - bish, bash, bosh. It's the show moving at a comfortable trot. *The Gunfighters*, however, is trying to do something very different...

The *Gunfighters* is a comedy, at least for its first half hour or so. How much of a comedy, and what kind, depends upon who's on screen at any given moment. As Steven, Peter Purves plays it broad, and never misses a chance for an exaggerated double take. When he and Jackie Lane's Dodo are forced to sing and play piano for the Clantons, the scene edges into slapstick, and brings back memories of the little plays that winning couples had to perform in the final round of *The Generation Game*. Finding a better level is William Hartnell, who doesn't get a word wrong in this, one of his finest performances. His best scene is early, when he meets Doc Holliday and his friend Kate, and the dentist sets about pulling the Doctor's tooth. There's a lovely precision and fluidity to everyone's delivery and movement, and you can tell that Hartnell's having a marvellous time. But if one's mind is inclined to wander, later developments in *Doctor Who* now leave one pondering what happened to the Doctor's extracted molar. We've since learned that, in the right circumstances, a whole new Doctor can be grown from any leftover bits of his body. So it's lucky that a Time Lord Meta-Crisis wasn't triggered anywhere near that tooth, as the effect could be terrifying. DoctorDodo would have the boundless intelligence of a Galifreyan and the wildly oscillating accent of Chorton-cum-Hackney.

The humour continues to bubble through the second episode of *The Gunfighters*, most notably in the Doctor's insistence on calling local marshal Wyatt Earp "Mr Werp", and the great moment when, after some amateurish spinning of a gun, the Doctor childishly brags to Earp, "I say, can you do that?"

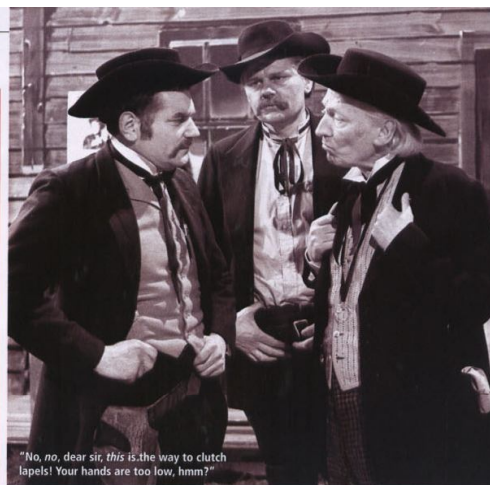
— the response is a hilariously deadpan "No." But after the first murder - of the Clantons' associate Seth Harper - all this funny begins to fall flat, and the writer knows it. The broader comedic strokes are abandoned, and through its middle hour, or so, the serial plays it more or less straight; or as straight as it can with a burlesque song as counterpoint.

Meanwhile, over in Little Hodcombe, the TARDIS has dropped the Doctor, Tegan and Turlough at a country church that's seen better days. They're soon scooped by a troop of latterday Roundheads and delivered to Sir George Hutchinson.

Sir George is the best thing about *The Awakening*, principally because he's played by Denis Lill, with wonderful, measured delivery. "Something is coming to our village," says Sir George. "Something very wonderful... and strange." It's Lill's underplaying of the line that makes it memorable; with less skill, it could sound like they've booked Quentin Crisp to open the summer fete. Sir George is mad for his war game, and insists that every detail be perfect. He certainly practises what he preaches, and has come as King Charles I himself. Coloured feathers shoot from a truly heroic hat, and loose curls of luxuriant hair cascade over his shoulders. All of which may raise a question in the mind of the more easily distracted... is that a wig, or is it Sir George's real hair?

Certainly, we know it's a wig on Denis Lill, as we've seen his shiny dome in *Image of the Fendahl*, but that's not necessarily the case for Sir George, as his coiffure stays firmly in place when he later tumbles from his horse. If it is his hair, it means he's been growing it out for these war games for - what? - two years? That's commitment for you.

The mystery of Little Hodcombe builds over the course of an enjoyable Part One. The Doctor meets Will Chandler, an oo-ah yokel lad who has slipped through time from 1643, and the real Civil War. Will brings stories of the Malus; a local devil. "He makes fightin' worse. Makes men fight more." The Malus is forcing bloody history to repeat itself via Sir George's war game. The Doctor predicts wholesale



'The Gunfighters is a comedy... How much of a comedy depends upon who's on screen at any given moment...'

slaughter - and at just that moment, as the story prickles with danger and possibility, *The Awakening* is at its very best. And then... Malus come.

A giant, grey grinning face trundles forward, huffing smoke, its eyes flicking from side to side. The Doctor, dwarfed by it, comes as close as any man has ever been to knowing what it's like to be run over by Thomas the Tank Engine. "Rrrroooooar!" it confirms. There's no answer to that, and because it's clear the Malus isn't going anywhere fast, the Doctor and friends slip quietly away.

The Malus, the Doctor tells us, is a probe from the planet Hakol. (And if that's what their probes look like, imagine their washing machines.) It's feeding upon the "negative emotions" generated by the war game, and generates a series of solid "psychic projections"; including one of itself, which shows that its face comes attached to a body. The Malus is a huge creature; a great goblin with arms and legs and tail, with most of it buried under the church. And so, we must infer that when the Malus came to Earth it got stuck - bum first and up to the neck - in the soil of Dorset. And then, presumably after much poking with sticks, the locals built a church over it; and not a particularly attractive one at that. No wonder the Malus is in such a pig of a mood. It now wants to use the emotions of the war game to help set it free. It's a curious expectation, as it's something the original battle - with all its bloodshed and heartfelt fury - demonstrably failed to achieve.

It's here that *The Awakening* fails to come into focus. The idea of a whole village role-playing an old battle, but then slowly being subsumed by their

characters, is a good one. But the story doesn't follow that thread. Sure, Sir George is nuts for the whole thing, but those of his neighbours we get to know well - Jane Hampden and her friend Ben Wolsey - seem entirely immune.

There's no real sense of the village being whipped into any kind of homicidal rage by the Malus. Instead, it appears that Sir George is supported only by a few eager-to-please local thugs, who are enjoying the chance to throw their weight about with the blessing of the local magistrate. Is Sergeant Willow, for example, being controlled by the Malus when he seems poised to assault both Jane and Tegan? That point isn't made clear, so it appears that Willow is, by nature, a total bastard - perhaps the local estate agent - who's merely relishing his time off the leash, and the chance to force women to dress as he pleases. Given his cruel behaviour, it's odd that Willow isn't killed by the ghostly cavaliers in this story's final minutes, rather than the non-speaking extra who goes to the sword instead.

If it's bloodshed the Malus is after, it would feed better upon the events of *The Gunfighters*. By the end of the second episode, the townspeople of Tombstone are whipped into a murderous frenzy by the Clantons, and are set to take Steven and "string him up from the nearest tree". The noose is even fitted about his neck. In Little Hodcombe, it's all the forces of evil can do to get Tegan in the right frock for her execution. In Tombstone, the deaths keep on coming. Doc Holliday kills a man - off screen - merely for his breakfast. Charlie the comedy barman is gunned down. Warren Earp is shot by the Clantons.

Warren's death is key to any analysis of *The Gunfighters*. It's this event



that finally draws the Earps into the Clantons' feud with Holliday, and leads to the gunfight at the OK Corral. It's the story's big turning point. Warren dies in his brother's arms... but we feel nothing. And that's *The Gunfighters* all over. It comes with so many distractions. There's the terrible American accents and that shrill, irritating song, and yet it's brilliantly designed and imaginatively shot. It's full of comedy business and roarin' tootin' banter. But we don't feel anything for the characters. We can hardly tell the Clantons apart, and the assorted mustachio 'good guys' are as dreary as can be. We feel some warmth toward Doc Holliday - chiefly because Dodo gets her best-ever scene when she disarms him, in both senses - but we reach that final, legendary gunfight without truly caring about a single participant. Bang bang bang - it goes - bang bang bang. The bodies fall, and we feel nothing. But look at the lovely

film stock, we think, and how skilfully the director has composed that final shot, as the victors stand astride the corpses of the fallen. Isn't that clever? Now, who were they again?

If there's one thing these Earth stories have in common, it's that they ultimately fail to stir us. Both serials are rather marvellous in their way - that's for sure. They are produced with care and conviction, but we quit them feeling unmoved. "The Malus is pure evil," says the Doctor, which is the laziest possible motivation for a Doctor Who villain. He defeats it by flicking a few switches on the TARDIS console. It's difficult to know whether we should feel sympathy for Sir George when he tumbles over a low wall to his dusty death. Did his madness wake the Malus, or is he as much a victim as anyone? In Tombstone, the Doctor is nowhere near the gunfight - the only threat to our heroes comes when Dodo briefly cannons into the film sequence as fast as the 10:37 to Ealing can carry her - and he doesn't take so much as a moment to lament the bloodshed.

Instead, both tales skid to an abrupt handbrake stop. In the case of *The Awakening*, it's with as limp and flapping a scene as has ever wrapped a Doctor Who story. That's that then - everyone says, in Tombstone, in Little Hodcombe - shaking hands, exchanging quips. We sense that our time travellers won't spare their latest adventure another thought. Not every Doctor Who story has to be profound, or offer some moral message, but they ought to make us feel something as the final credits roll. If they don't, then you might as well say that the most significant thing about them is the planet on which they happen to be set.

DVD Extras

The commentary tracks for both serials are kept lively and focused by moderator Toby Hadoke, who really is very good at it. The participants for *The*

Gunfighters are now well into their anecdotal - Bat Masterson actor Richard Beale was 90 at the time of a recording - and have lots of stories to tell. The continuing health, or otherwise, of absent co-stars is regularly enquired after with a guarded: "Is he still, er...?" A Now and Then look at the locations used for *The Awakening* is the familiar gentle tour of the home counties, peering idly at grass verges and outbuildings and... "OH MY GOD! IT'S A GLASS SHOT!" Well I never. Generally you can spot a visual effect in Doctor Who from three rooms away - the echo of distant laughter is often the clue - but this viewer was staggered to learn that a distant shot of Little Hodcombe church in Part One, as the Doctor chases the handbag thief, was actually a tiny study in acrylics on a well-placed window. It's always lovely to learn something new.

The principal documentary with *The Awakening* is *Return to Little Hodcombe*, which takes members of the production team back on location to share their memories. It's a sweet and sincere piece, seasoned by interviews with local residents such as Maureen Crumpler. Her response to watching this tale of aliens on TV - "It were all so real! So realistic!" - hints that life in the Dorset village of Shapwick might be stranger than we know. It's nice to get out and about and escape the usual house style for these documentaries, even if it does lead to some rather self-conscious stomping about from Eric Saward. And you wish they'd let poor Michael Owen Morris sit down, rather than keep him standing beside what looks suspiciously like a pile of manure.

The Gunfighters comes with the documentary *The End of The Line?*, looking at how Doctor Who changed during its third year on TV. It's an authored piece - with a script from Johnny Morris for producer Ed Stradling - and its excellent work, well-argued and balanced. And the interviewees are all first class. A highlight is Maureen O'Brien's memory of working on *Galaxy 4*. She tells how the dwarves who played the Chumblies were "always fighting over the women." It puts one

in mind of Judy Garland's tales of *The Wizard of Oz*; of how the Munchkins were at it like knives. As there's never been an interesting word said about *Galaxy 4*, it's rather glorious to suddenly imagine the Drahvins run ragged by randy Chumblies.

A Now and Then look at the locations used for *The Awakening* is the familiar gentle tour of the home counties, peering idly at grass verges and outbuildings and... "OH MY GOD! IT'S A GLASS SHOT!" Well I never. Generally you can spot a visual effect in Doctor Who from three rooms away - the echo of distant laughter is often the clue - but this viewer was staggered to learn that a distant shot of Little Hodcombe church in Part One, as the Doctor chases the handbag thief, was actually a tiny study in acrylics on a well-placed window. It's always lovely to learn something new.

The only interesting scene among a collection of bits edited from *The Awakening* is an uncomfortable moment intended to remind viewers that Kameleon is still lurking in the TARDIS somewhere. (Maybe 'lurking' oversells it. 'Leaning' was about Kameleon's limit. Although, as he was from an era when the Doctor's friends liked nothing more than to tut, huff and judge each other, the fact that all Kameleon could do was roll his eyes perhaps makes him the ultimate 80s companion.) Tegan finds Kameleon in a corridor, and while the robot claims he's doing nothing sinister, he's clearly either downloading pornography or attempting to defraud the TARDIS cash machine.

Tomorrow's Times is a romp through newspaper commentary on the Hartnell years. There's lots of interesting material here... probably. The trouble is, one's attention is monopolised by the host, actress Mary Tamm, who seems to be enjoying herself rather too much. She begins by greeting each comment with a sardonic half-smile, but her expressions grow steadily more arch and exaggerated. One eyebrow is auditioning for a long-sought-after solo career, and is poised to make good its escape. And just when you've got used to that, Tamm introduces a magnificent pout to her repertoire. It's like being blown kisses by a flirty duck. And as the programme goes on, there's a sense of her sliding slowly out of shot to the right. It's totally captivating.

Making the Malus reunites designer Tony Harding and props builder Richard Gregory with their face of evil, which greets them with its usual goblin grin and glance askance. "I wonder where he's been?" ponders Harding. Any hope that this is a cue for a montage of snatched paparazzi pictures of the Malus falling out of Stringfellow's at 4am, or water-skiing on the Côte d'Azur, is soon dashed. We learn that the beast has been looked after by one Paul Burrows - a more devoted acolyte than even Sir George - who nailed him to his living room wall. The Malus once frightened the gas man. "But I introduced them," says Burrows, "and he made friends with it." How sweet. It's lovely to know that out of such great evil, some good has come.

GARY GILLATT



The Doctor is congratulated on having the shirt outfit in Little Hodcombe despite some pretty tough competition.



The Cold Equations

AUDIO READING Big Finish
 WRITTEN BY Simon Guerrier
 PERFORMED BY Peter Purves
 FEATURING The First Doctor, Steven, Oliver
 RRP £8.99 (CD), £7.99 (download)

The First Doctor and Steven (Peter Purves) have welcomed a new companion on board the TARDIS: he's 1960s city slicker Oliver Harper (Tom Allen) – who gets a whacking great space station in the dim and distant future on his first go! But it's not what it seems. The crew of the station has secrets, and so does Oliver. Between them, the secrets threaten to destroy the TARDIS and her crew.

Writer Simon Guerrier is clearly a fan of Series Three, which goes to greater extremes of light and dark than any other, pushing the TARDIS back to the dawn of human civilisation, to its grimmest moments, and to the end of the Earth. There's a hint of that in *The Cold Equations*: Steven sees himself as a marked man, whose chances of making it back to the Ship diminish with each passing adventure, and who's still haunted by the deaths of Katarina and Sara during the traumatic events of *The Daleks' Master Plan*. He expects to die soon, too. That sober thought hangs in the air, adding to the play's sombre atmosphere.

As for Oliver, although he's delighted to have made it to the future, he's a haunted, hunted man. Steven's reaction to learning his secret is typical: to laugh at the absurdity of it, followed by reflecting that for Oliver, it's far from funny: it's a matter of life and death. That's Series Three all over: one minute you're toasting the viewers at home, the next, mourning the deaths of thousands.

What saves *The Cold Equations* from dour introspection is what saves Series Three: it's the sense of adventure, of a vast, limitless universe full of wonder and possibility. Guerrier captures that magic: the magic of a space station floats in a sea of debris above the ruins of a shattered planet, kept up through the skill and bravery of its occupants, and Purves and Allen – much less abrasive than in his first appearance – convey it superbly. The result is an unequalled triumph for all concerned. **MATT MICHAEL**

Rat Trap

AUDIO DRAMA Big Finish
 WRITTEN BY Tony Lee
 STARRING Peter Davison (the Fifth Doctor), Janet Fielding (Tegan), Mark Strickson (Turlough), Sarah Sutton (Nyssa)
 RRP £14.99 (CD), £12.99 (download)

By coincidence, two releases this month revolve around a similar topic: animal testing. But while *Animal* (see below) looks at it as a story, *Rat Trap* takes a more direct approach: the end does not justify the means. In reaching this conclusion, writer Tony Lee leads us down a merry maze of dead ends and wrong turns so that as listeners we really do share the experience of the characters in the play.

Caught like rats in a trap in secret tunnels, the TARDIS crew bumps into journalist Caitlin Jones and her two urban explorer chums. Before long, they're joined by soldiers, and the career-focused, hard-faced Sally Lucas. All of them are victims of the sinister Rat King, who's turned the tables on humankind and started to experiment on us, with unpleasant results.

Fear of rats was a peculiarly prominent 1970s obsession: James Herbert, *Doomwatch*, *Beasts*, even *Doctor Who* itself all featured super-intelligent or mutated versions. But by the time the Fifth Doctor first faced these furry fiends, they were docile – if plague-riddled – and dumb. *Rat Trap* tries to redress the balance a bit: there's still the threat of plague, particularly because the tunnels run through Black Death channel pits, but the main menace is the Rat King itself. Like a freakshow exhibit, the Rat King is a mound of squeaking,



gnawing, scratching rodents grown together, and blessed with a genius for cruelty. Wreaking its revenge for the indignities heaped on rat-kind, the Rat King isn't averse to making people run round in giant hamster wheels to generate power, or converting them into were-rats – and Tegan's next on the list to become just a mouse on legs.

While Tegan is threatened with conversion, Nyssa is tempted by the possibilities the Rat King's expertise offers to curing her own illness. Turlough and Sally are confined to the TARDIS by the Rat King's servants, and the Doctor wanders the tunnels looking for a way out for everyone.

so far up his own arts degree that he'd happily sell out humankind to fuel his own smug sense of self-satisfaction.

That's not to say *Animal* is anti-intellectual, glorying in its own ignorance. Just that it shows the problems of the world are largely caused by people convinced of their own righteousness. The alien Numlocks – the threat in the second half of the play – are ideologically pure, but like most ideologues they rely on altering the facts to fit their argument. Their pedantry and their double standards are a surprisingly biting critique of a certain kind of animal rights activist – the kind who thinks it's fine to kill and maim a child to save a hamster. Underneath his monsters' comical voices and incongruous love of small, whiskery mammals, you sense the author's cold anger. This is issue-based, but not in the way we first expect.

A witty and energetic script is brought to life well by a strong cast.



Animal

AUDIO DRAMA Big Finish
 WRITTEN BY Andrew Cartmel
 STARRING Sylvester McCoy (the Seventh Doctor), Sophie Aldred (Ace), Beth Chalmers (Raine), Angela Bruce (Bambera)
 RRP £14.99 (CD), £12.99 (download)

One of the objectives of the mooted twenty-seventh series of *Doctor Who* was to include more contemporary, issue-based adventures. *Animal*, which on the surface has the potential to be the most 'right-on' manifestation of this trend, bucks it by re-telling *The Claws of Axos* in the style of *Battlefield*.

All the hallmarks of the McCoy years are present and correct. The Doctor turns up while his plans are already unfolding, conceals cover stories for Ace and Raine, is surprised when a

giant spaceship arrives, and he makes to brilliantly improvise when he has a slight miscalculation in his not-so-omniscient plan.

But though the trappings are sheer McCoy, and though there's a brief suggestion this will be an earnest, 1980s parable of animal testing, *Animal* is actually broad satire, a necessary dose of healthy self-awareness. So, earnest introspection is reserved for the student 'radicals' such as Scobie – a young man



Fury from the Deep

TALKING BOOK AudioGO
 WRITTEN BY Victor Pemberton
 READ BY David Troughton
 FEATURING The Second Doctor, Jamie and Victoria
 RRP £13.25 (CD), £12.29 (download)

Fury from the Deep sees the Doctor, Jamie and Victoria at a coastline gas refinery that's under attack from some form of parasitic seaweed, pumped inland by an offshore drilling rig and capable of controlling the minds and bodies of those who touch it. Pemberton novelises his own TV script with a keen eye on what worked in 1968's original. The seaweed creature in all its

foaming, tendrilled glory no longer has to wait till the end of the story to make its first appearance, and the weed's mind servants – legendary *Doctor Who* bogeymen Mr Oak and Mr Quill – are made even more iconic by Pemberton, who sometimes drops their names to just refer to them as 'short and fat' and 'tall and thin'.

In some ways, Pemberton's awareness of an audience that wants

to see a fairly faithful adaption can be limiting. The first chapter has a couple of throwaway lines about an ancient mariner's tale that speaks of 'those' who dwell in the ocean's depths. Imagine what one of the earlier, shorter novelisations would have done with an idea like that. Writer Malcolm Hulke would have probably had a prologue with the weed creature attacking an eighteenth-century clipper.

Simon Power takes a measured approach to the story's music and special sound. Pemberton gives a good account of the refinery and is keen to stress just how noisy a place it is to work, but initially Power appears reluctant to give that much back. There does seem to be method in this, though. Going straight in with the kind of noise the story seems to require would leave Power nowhere to go, whereas his slow building of background atmosphere over each

The problem with *Rat Trap* is that it fails to integrate these four storylines in any satisfactory way – there are too many characters and not enough plot. There's a very real sense that Mark Strickson has been saddled, as in 1983's *Terminus*, of being stuck somewhere just to keep him out of the action. Plus Sally – who, admittedly, is as self-seeking as Turlough – seems involved purely to give him someone to talk to. It's particularly galling given that the previous play revolved around a life-changing experience for him – which is barely addressed here.

None of our leads is well served by the script, which degenerates into lots of people having conversations in different corridors before one of the supporting characters reveals their secret and the play creeps to a conclusion. As such, despite some gruesomely gripping imagery, *Rat Trap* is a weak climax to this mini-series of Fifth Doctor audios. **MATT MICHAEL**

It's a delight to hear Brigadier Bambera, Angela Bruce, back in action, even if at points she sounds more like a stern gym mistress than a paramilitary commander. Shame. Even so, for my generation she's a hugely significant part of the show's history – the only UNIT member to make as much of an impact as the original line-up, and on the basis of a single story. I hope we hear her again.

In her second story, Beth Chalmers is impressive as Raine, who has not quite got the hang of time travel yet. Chalmers brings out a vulnerability we didn't really see in her debut story, *Crime of the Century*. Sylvester McCoy is at his best as the Doctor, full of brooding unease and poignant reflection, which leads to a moving musing on the nature of time. But it's Ace, as usual, who brings us back down to Earth with a crashing thud: "Well, when the Doctor's stopped gushing about rivers." Oh Ace, if only you knew... **MATT MICHAEL**

disc instils a sense of creeping panic. In addition, there are, as always, touches of genius along the way – Victoria's distorted cries of "Help" echoing along a hollow pipeline, and the hissing, crackling weed creature itself, that rather betters the sound of its television counterpart.

David Troughton is a safe pair of hands for this kind of reading. There's no denying that having the eldest son of Second Doctor Patrick Troughton read a novelisation of one of his father's stories does have a certain kind of pleasing symmetry – just by hanging on words David can easily evoke his father's diction. He also gets behind the characters of refinery chief Robson and Dutch engineer Van Lutyens in particular. *Fury*, though, is his third Second Doctor novelisation and I wouldn't want to see this audiobook range lose its taste for variety... **VANESSA BISHOP**

The Eye of the Jungle

AUDIO READING AudioGO
 WRITTEN BY Darren Jones
 READ BY David Troughton
 FEATURING Eleventh Doctor, Amy, Rory
 RRP £9.25 (CD), £6.79 (download)

The *Eye of the Jungle* brings the Doctor, Amy and Rory to the South American rainforest in 1827, where they meet two big game hunters on an expedition to collect animals for the soon-to-be-opened London Zoo. The task hasn't been an easy one. One expedition has disappeared completely, and people – and even some of the captured animals – are still going missing.

Convinced the forest is hiding a dark secret, the Doctor comes face to face with 'The Eye of the Jungle', known to the natives as an all-seeing spirit but what looks suspiciously like a hovering robotic surveillance device equipped with teleportation technology.

Written by Darren Jones and read by David Troughton, this audio exclusive is, by current series standards, more of a *Curse of the Black Spot* than an

Impossible Astronaut. It's fairly uncomplicated fare and, halfway through, pulls a similar twist – an unconscious Doctor wakes up to find himself on a spaceship discovering, not a hospital, but a monster-making, gene-splicing factory operated by squat, rodent-like aliens who are hoping to win a war by building an army of unthinkable mutations.

The first half of Jones' story is thoughtfully plotted. It builds up a convincing atmosphere of a jungle that's teeming with life and danger, and although his game hunters are the type of untrustworthy scallywags recognisable from dozens of old Tarzan films, you kind of love them for it. Cool mercenary Oliver Blazington might receive a handsome pay packet if he returns home with his goods, but really he's driven by his own needs – a compulsion to slay a jaguar.

The second half, however, loses a bit of focus. I'm all for the horror of the gene-spliced monsters – think *The Lazarus Experiment* times a hundred different varieties – but once out of their cells and tearing up the space station, it all becomes a bit of a scrabble. Jones' story also hits upon another recent theme – the idea of the Time Lord Doctor being viewed not just as a hero but also a weapon. Trapped



within his gene manipulator, the Doctor's captors make plans to dice his Time Lord DNA up with a Black Cayman and a tarantula to create a scaly abomination that will fight for their cause across multiple time zones.

Troughton gives a fairly neutral interpretation of the Eleventh Doctor, which perhaps hints at the actor having seen very little of Matt Smith's performance – although the writing's hardly full of Smithisms either. More to the point is what's happened to poor old Amy Pond who, to my ears, seems to have swapped Scotland for Dorset.

Like werewolf tale *The Hounds of Artemis* before it, *The Eye of the Jungle* will entertain those with a taste for the macabre. A downside, however, is the story's desire to leave everything so neat and tidy. Damn that sonic screwdriver – this should be a tale of carnage... **VANESSA BISHOP**

The BBC Radio Episodes

AUDIO DRAMAS AudioGO
 CONTAINS *The Paradise of Death*; *The Ghosts of N-Space*; *Doctor Who and the Pescators*; *Exploration Earth*; *Whatever Happened to... Susan*; *Slipback*
 WRITTEN BY Barry Letts; Victor Pemberton; Mike Howarth and David Little; Adrian Mowbray; Eric Seward

STARRING Jon Pertwee (the Third Doctor), Elisabeth Sladen (Sarah Jane Smith), Nicholas Courtney (the Brigadier), Tom Baker (the Fourth Doctor), Jane Asher (Susan), Colin Baker (the Sixth Doctor), Nicola Bryant (Pen)

His bringing-together of the Doctor's BBC radio adventures can't be anything other than a rather uneven collection due to the styles they were made in and the wildly different audiences they had in mind.

Exploration Earth, with the Fourth Doctor and Sarah, is a school's programme from 1976 whose brief plot is the audio equivalent of the Doctor and Donna standing on the threshold of the TARDIS in *The Runaway Bride* and watching the creation of the Earth from a mass of heat and gas. *Whatever Happened to... Susan?*, however, starring Jane Asher as an older, embittered version of the Doctor's granddaughter Susan, is a sophisticated, inventive satire that sees Susan rallying against the way

the Doctor abandoned her and, made in the style of a documentary, is clearly intended for an older audience familiar with the early days of the programme.

The Paradise of Death (1993) features the Third Doctor, Sarah Jane and the Brigadier. *Paradise* opens with the Doctor investigating a mysterious death at a new theme park on Hampstead Heath, while *The Ghosts of N-Space* decamps to Sicily where terrifying spectres are haunting an ancient castle. Sadly, both stories are badly misconceived. Neither captures the era of the series in which they're set and are so stuffed full of the most bonkers kind of sword-and-sorcery fantasy that they're almost impossible to follow, let alone visualise.

Slipback, from 1985, sees the Sixth Doctor and Peri land aboard a gigantic spacecraft. The plot revolves around the Doctor's attempt to stop a mad computer from destroying the Universe. Made as six ten-minute episodes and originally broadcast as part of a children's magazine programme, the start-stop nature of the format doesn't do the story any favours. Eric Seward's script apes the style of Douglas Adams and *The Hitchhiker's Guide to the Galaxy*, and Jane Carr as the disaffected Computer might just turn in the most annoying performance in *Doctor Who* history – but for all that, the story is at least recognisable as the television series of the time.

The Pescators may not have been made for radio (it was originally an LP record), but its sleeve-notes assure us that's where it ended up – broadcast on a number of independent stations in the 1980s. Starring Tom Baker, Elisabeth Sladen and just one other

performer – Bill Mitchell as mighty chief Pescator Zor – this largely-narrated tale of alien fish-faced invasion is fairly junior fare. But Baker and Sladen ooze charm and as Big Ben rings out over a deserted London, the atmosphere is rich and convincing. It's no masterpiece but, along with *Whatever Happened to... Susan?*, it's certainly more enjoyable than most of what this set offers. **VANESSA BISHOP**





Torchwood: Ghost Train/Department X

AUDIO READINGS AudioGO

WRITTEN BY James Goss
READ BY Kai Owen
FEATURING Jack, Gwen and Ianto
RRP £13.25 (CD), £6.79 (download)

James Goss, writer of the award-winning *Doctor Who* audio *Dead Air*, strikes gold again with his two new *Torchwood* tales, read by Kai Owen, the series' Rhys Williams. Both stories are resolutely Cardiff-based and are set after *Torchwood* Series Two but before *Children of Earth*.

Ghost Train is a Rhys story, written from his perspective and told in the first person. It's a sinister adventure involving alien duplicates and time travel, in which the *Torchwood* team members have the busiest two days of their lives, battling dragons, plagues and unexplained explosions. The story isn't read, but told to you, with all the asides and distractions of real conversation. The style works perfectly.

Department X brings the focus back onto the main team and revolves around the closure of an old department store, GR Owen – the site of some of *Torchwood*'s oldest unsolved cases. *Torchwood*'s own Bermuda Triangle as Jack calls it. This is *Torchwood* undercover, with Ianto working in gentlemen's fashions and Gwen trying to find handbags and foul-smelling scents. The story sits seamlessly with the tone of the TV series – not just the spooky, gory stuff, but also the comedy and adult humour: Ianto on Menswear inspires a whole raft of *Are You Being Served?*-style innuendo, including an inevitable "I'm free" impression.

Kai Owen has an exceptionally characterful voice and a good ear when it comes to capturing the *Torchwood* regulars. The soundscape is impressive, too – this isn't the bells and whistles of AudioGO's *Doctor Who* range but a deliciously ambient thing that swells around in the background, contributing mood and menace. Good *Torchwood* product is always welcome and these two stories are the best of their kind. **VANESSA BISHOP**

Time Unincorporated Vol 3

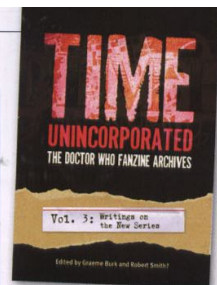
NON-FICTION

Mad Norwegian Press
EDITED BY Graeme Burk and Robert Smith
AVAILABLE FROM madnorwegian.com
RRP \$24.95 (US dollars)

The third and final of *Time Unincorporated*'s fanzine archives focuses on *Doctor Who* from 2005 onwards. It not only reprints articles from fanzines it considers to be the best of the crop, it also acts like one as well, controversially commissioning a whole raft of specially-written pieces that, unlike the majority of the more pithy, humour-based, post-internet fanzines, fits better with its remit for longer-form criticism. Essentially, then, this is contemporary *Doctor*

Who discussed in an old-fashioned way. Fanzine readers of the 1980s and 90s will recognise the considered, in-depth style immediately, while others may lament the lack of online rough and tumble. Contributor Sean Twist hits the volume's general tone and opinion on the head in one quote: "If Russell T Davies' run on *Doctor Who* can be compared to the master showman drawing the crowds back into the tent, Series Five would be akin to Steven Moffat sitting down in front of the crowd and saying 'Right, now that I have you here, let's talk...'"

You *Must Have Been Like God* by Lloyd Rose charges many of Davies' scripts with being semi-ludicrous, but amazing, television, while Graeme Burk's *Counting to Ten* is an open love letter to David Tennant. Mike Morris' *A Madman With a Box*, on the other hand, praises Matt Smith and a show



less obsessed with spectacle and shouting, and Back to the *Classic* by Shaun Lyon argues how the Eleventh Doctor's first year reflects the more traditional plotting of the early 1960s serials: *The Hungry Earth/Cold Blood* – a base-under-siege story, Amy's Choice – a modern *Inside the Spaceship*. Elsewhere are the kind of subjects that fanzines have been discussing forever, but which, since 2005, have become richer and more relevant, eg,

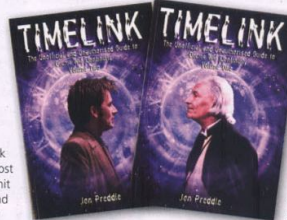
Timelink Vols 1 and 2

NON-FICTION

Telos
WRITTEN BY John Preddle
AVAILABLE FROM telos.co.uk
RRP £15.99

Continuity guide *Timelink* has grown exponentially since its early self-published beginnings back in 2000. Back then, the Doctor's TV adventures – which are *Timelink*'s sole concern – looked done and dusted, but the series' 2005 revival has led author Jon Preddle back onto the continuity battlefield. *Timelink* is now a whacking two-volume affair and even then it has to draw a line somewhere. This edition goes no further than the end of 2008, but also has two series of *Torchwood* and *The Sarah Jane Adventures* to weave into the story.

The fun thing about *Doctor Who*, says Preddle, is how only a few continuity elements actually work together. Most of it is just 'hit and miss' and the possible solutions to any problem are almost endless. Preddle, however, isn't interested in easy options. *Timelink* works to a number of strict rules – 11 in all, none of which make his job any easier. The Doctor's universe, for example, is not our universe – it is only based on it – and all the stories set within it are part of a single unified timeline. Using parallel worlds to explain away discrepancies is an absolute no-no unless the adventure is refutedly stated as taking



place in an alternative reality, such as *Inferno* or *The Age of Steel* Rise of the Cybermen. From 2005's *Rose* onwards and for the *Time War*

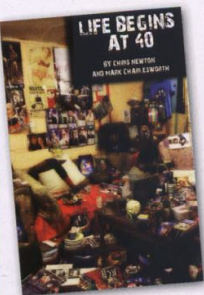
specifically, the rules change a little. The way Preddle refers to the *Time War* as an 'out-clause' almost makes him sound disappointed that the series has thought of a way of passing off any future continuity errors by saying the inconsistencies are the result of post-*Time War* flux and the idea that *Time* can be rewritten in a second. This might explain, for example, why none of the humans in *Dalek* (set in 2012) have any idea what a Dalek

Life Begins at 40

PAPERBACK NOVEL

Hirst Books
WRITTEN BY Chris Newton and Mark Charlesworth
AVAILABLE FROM hirstpublishing.com
RRP £9.99

Chris Newton and Mark Charlesworth's debut novel is about two *Doctor Who* fans in their late thirties sharing a flat in Blackpool. The flatmates are Jeff, a barman with a new-age girlfriend, and who still longs after his ex and is half-interested in the new girl at work, and Pete, a chronic agoraphobic, who



hasn't left the flat for the best part of two years.

The story is told in diary entries with Jeff and Pete taking it in turns to share

their thoughts on a particular day or subject. In some respects, it's quite a touching tale of male friendship. "You're not his carer," sighs Jeff's mum about his relationship with Pete, although in many ways he is – but that's all right because the financial and emotional support Jeff gives is repaid in their shared love of *Doctor Who*. On the other hand, the novel is an exploration of the worst kind of adolescent blokeyness, and plays right into the hands of those who think *Doctor Who* fans are weird social misfits who do nothing all day but watch box sets and compile lists of favourite stories.

This is a book with adult content. Jeff and Pete are supposed to be writing a *Doctor Who* script – *The Kraagan Masterplan* – but it never gets anywhere because they're busy Googling pictures of scantily-clad

the series' use of ethnic and minority groups, and the Doctor's own morality. The collection's only serious misfire comes from one of its bigger names, 1980s script editor Andrew Cartmel, whose *What Does It Mean to be Doctorish?* spends pages and pages pointing out the obvious, and then unfortunately falls at the final hurdle for clearly being written before the Eleventh Doctor's debut.

Dalek writer Robert Shearman ploughs more fertile ground. His piece, which serves as the book's introduction, attacks his continuity-obsessed 12-year-old self who he knows would have hated the twenty-first-century series, and his episode in particular. Shearman's view is that fandom has grown up and thrown all its staid and reactionary attitudes away. 30 seconds on any online forum will show you that isn't true, but for the purposes of this book, the sentiment matches the maturity and content on show. **VANESSA BISHOP**

The Man Who Invented the Daleks

HARDBACK BIOGRAPHY

Aurum Press
WRITTEN BY Alwyn W Turner
RRP £20.00

It is an utter delight that the work of such an important British television writer as Terry Nation is documented so lovingly and so thoroughly and in such an accessible manner. This study of the vast array of his storytelling – fantastic, dramatic, comedic and even basic – allows the reader not only to see the recurrent threads which run through his output, but also presents a background to the changing face of Britain through the twentieth century which allows the stories to be contextualised, and influences understood.

Doctor Who probably only comprises around a third of the volume, and it is to the author's credit that he has not simply considered Nation the science-fiction writer, but has delved back to Nation the comedian's labourer and Nation the producer of ITC hokum. He has sat

is, when they really should because of their invasions in *Army of Ghosts* and *The Stolen Earth*, set just a few years earlier. But that doesn't stop Preddle offering his own solutions to the problem, such as the Dalek in *Dalek* was emitting some kind of psychic perception filter – and best and simplest, that the Doctor simply got the date wrong, just as he did in *The Unquiet Dead*, taking Rose to 1869 Cardiff rather than 1860 Naples.

It's this kind of invention and clarity that keeps *Timelink* fascinating and readable. Some parts of the work are absolutely captivating – the ordering of the events of the *Time War*, for instance, and the idea that the Doctor's family, that he seems to mention a lot these days, is his second, started when the Doctor returned to Gallifrey in his eighth incarnation. Will there be a follow-up? With Steven Moffat's complex, era-spanning plots and the timeline of *River Song* to sort out, I can hardly see how Preddle can resist. **VANESSA BISHOP**

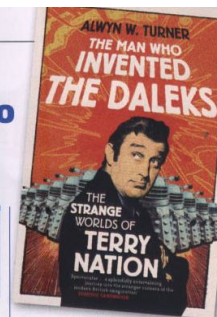
Mervyn Stone Mysteries: Cursed Among Sequels

HARDBACK NOVEL Big Finish

WRITTEN BY Nev Fountain
RRP £12.95

Not having read the first two *Mervyn Stone Mysteries*, in which a former BBC script editor turns detective, is no bar to enjoying this comic murder story. Our hero, a likeable but luckless literary gumshoe, uses his years of experience wrestling with unlikely TV plots to solve the murderous situations into which he becomes embroiled. It's a delicious conceit: Terrance Dicks as Columbo.

Mervyn's misadventures take place in scenarios guaranteed to appeal to *DWM* readers. This one is set during the recording of the revival of a decades-old sci-fi series. Sound familiar? Thrown in behind-the-scenes wrangling, controversial updates to the show's formula, and a loaded superfan of dubious sanity, and it wouldn't be completely unreasonable to draw your own parallels. The cast of suspects and victims boasts some



through the comparative blandness of *The Baron* (and indeed found value in it) and – God help him – even watched Adam Faith face the Loch Ness Monster in *What a Whopper!* The result is a comprehensive look at a writing career.

Because the tome is not shackled purely to the Daleks, it has a refreshing approach from the usual *Doctor Who* perspective studies. As such, when the actor who played the Master is erroneously named as 'Robert Delgado' at one point, it is less of an annoyance than it might be elsewhere; here the fact is purely incidental dressing, and does not devalue what is being said with regards another Terry Nation contribution to the series. The actual research regarding Nation's work appears very thorough and considered, with a plethora of sources woven

together. As such, there's some very nice chapters on *Survivors* and *Blake's 7*, while the sojourns in the comedy world of the late 1950s and early 1960s and the first toe-dipping into science-fiction with *Out of This World* are also massively readable. At times, the text feels so learned that it should be within the covers of a much less attractive academic publication, but the words are very accessible and free from the clutter of media studies phraseology.

Although the coverage of *Floggit's* and *Uncle Selwyn* adds rich texture to the familiar tale of Nation's career, most of what the reader learns about Nation the man comes mainly via his work. There are some anecdotes from friends and colleagues (plus a punch-up with David Whitaker on page 146), but the subject himself remains a tad elusive. He just seemed to be a regular guy who could churn out the words, often with a spark of sheer genius.

No hang-ups, no particular crises... just a pang of sadness that when he achieved his ambition of reaching Hollywood, nothing much happened. This new work is an excellent summation of Terry Nation's amazing and influential career, and all carefully contextualised and footnoted. All in all, it reveals that when he was good, he was very very good, and when he was bad he was repetitive. **ANDREW PIXLEY**



brilliant creations, often of satirical intent. *Vixens* from the *Void*, the space tat being revived for the modern consumer, is being championed by American creative Randall, who sees scathing social commentary in Mervyn's hastily-conceived monsters, the Styax. His team includes borderline schizophrenic writer Glyn, his harassed producer Nick, bitter director Ken, corpulent continuity adviser Graham, womanising actor Roger, and best of all, Louise, the executive producer who is, by her own admission, "not an ideas person." One of this lot is trying to kill Mervyn, which only adds to his other woes, including a lethal badger's head, a potential romance, and a distinct lack of available underpants.

Cautionary tales about writers 'compromising their vision to philistine suits in order to get it on screen aren't uncommon, but Fountain cleverly resists the clichés. Stone is pragmatic about the necessary tweaks applied to modernise the show, the girl band roped in to play the *Vixens* aren't all aimless bimboes, and the romantic element plays out sweetly.

'Mervyn's misadventures take place in scenarios guaranteed to appeal to DWM readers...'

This is not a direct spoof of *Doctor Who*'s present production, as Fountain emphasises. Every time a barb is levelled at *Vixens* from the *Void*, someone pops up to explain, in no uncertain terms, that this is nothing like what happens on *Doctor Who*, which is successful and brilliant and made only by the nice and talented. Understandable, but such tentative nods occasionally blunts the satire.

Otherwise, this is a very well-written and tightly-plotted comedy thriller which is replete with witty phraseology and laugh-out-loud scenarios. Fountain is as adept at the mystery as the mirth, and there are sufficient twists and red herrings to make the thriller element compelling, augmented by a knowingsness that both embraces and sells some of the more necessarily outlandish moments. **TOBY HADOKE**

COMING SOON...

The Sun Makers

DVD 2|entertain

STARRING Tom Baker (the Fourth Doctor), Louise Jameson (Leela) and K9 (John Leeson)
WRITTEN BY Robert Holmes
DIRECTED BY Pennant Roberts
FIRST BROADCAST 26 November – 17 December 1977
RRP £20.42
RELEASED 1 AUGUST

Another section of the Doctor Who jigsaw falls into place with the release of *The Sun Makers* – not only the declared favourite story of its star Louise Jameson, but also the final story of Season 15 to be issued on DVD. One wonders whether – as the release pattern starts to close up remaining gaps in the patchwork that is Doctor Who's coverage on shiny silver disc – the people currently producing 'Value Added Material' feel the added pressure of knowing this is something of a 'last chance' to fill in details on the show's production history...

"We did check out what other documentaries had covered this era," says the producer of this disc's main supporting feature, Tom Guerrier. "In particular, Ed Stradling's excellent *Into the Unknown* on the *Underworld* DVD. That covered all of the budgetary issues that Doctor Who suffered from around this time, so we felt we didn't need to go over the subject again. Anyway, let's face it – if someone can only rate the quality of a show based on its budget, they're being just a tad superficial. The reason why Doctor Who is so loved is because of the stories and the performances. That said, the

Looking for fun, up on the roof – Leela, K9 and the Doctor.



script for *The Sun Makers* does feel a bit rushed. So if you take that, and the fact the costume and art design don't really match up, then you could argue the overall presentation is... odd. Personally, when I watched it, I was too busy enjoying it to care!

His brother Simon – writer of *Running from the Tax Man* – agrees. "Even under the previous production team, 'tales set in the future' were never quite as sumptuous and detailed as visits to history," notes Simon. "Look at *Planet of Evil* or *The Face of Evil* – the alien jungles are nicely realised, but the rest is all white-walled corridors. That's to do with the limits of shooting in a TV studio..."

A BBC TV studio, of course; while *The Sun Makers* is often recognised as a political satire, it's often less clear – as pointed out in this very documentary –

exactly what it's satirising. "I don't think [writer] Robert Holmes was necessarily writing an explicitly political story," Tom muses. "His inspiration did, famously, come from receiving a big tax bill, but also from him getting a bit fed up with the BBC. He'd just finished being script editor on a hugely successful show and was now finding it difficult to get anything commissioned. All the bureaucracy and 'praise the company' gags are direct jibes at the Beeb."

Certainly the serial's political stance – if it can be said to have such a thing – is not depicted anywhere along an obvious left-right wing divide. "That's also true of quite a lot of political writing," Simon notes. "Both the right and left claim George Orwell's work as their own, for instance. I think it was Dominic [Sandbox, historian and contributor to the DVD] who suggested we make it plain that you could read the story both ways..."

And a little bit of science sneaks into the documentary as well – as filling in a little background on Pluto, recently demoted from 'planet' status.

The Collector – what an unscrupulous little banker!

WHAT'S IT ABOUT?

The Doctor, Leela and K9 arrive on Pluto to discover a modern city, sustained by one of six artificial Suns. They soon discover that Pluto's citizens are being worked and taxed to death – by a ruthless organisation known only as 'The Company'...

EXTRA FEATURES

- Commentary with stars Tom Baker and Louise Jameson, guest star Michael Keating and director Pennant Roberts.
- Running from the Tax Man – making-of documentary and a look at the science behind it. With actors Louise Jameson and Michael Keating, director Pennant Roberts, writer and historian Dominic Sandbox and astronomer Marek Kukula
- The Doctor's Composer: Part Two – Dudley Simpson talks about his work on Doctor Who in the 1970s
- Original BBC1 trailer
- Out-takes
- Programme subtitles and subtitle production notes
- Photo gallery
- PDF Radio Times listings
- Coming Soon: Day of the Daleks

A particular interest of either of the brothers...? "It's actually there," Simon reveals, "because the original plan was for the story to be paired with *The Ambassadors of Death* as the Solar System box set. That's why we asked if we could shoot at the Royal Observatory in Greenwich – my mate Marek Kukula, an astronomer, discussed the science aspects of both stories. And no, I don't exactly feel like an 'academic' in the area – I've just taken a GCSE in the subject aimed at 15 year-olds. And struggled...!"

DAVID DARLINGTON

BUY IT BECAUSE: For a violent, bloodthirsty political polemic, it sure is a hell of a lot of fun...



THE TIME-SPACE VISUALISER
Your handy guide to the Doctor Who DVDs, CDs, books and magazines available soon...

AUGUST

SATURDAY 30

CDs - AUDIO DRAMA

■ *The Lost Stories: Earth Aid* by Ben Aaronovitch and Andrew Cartmel [Seventh Doctor, Ace and Raine] Big Finish £14.99

■ *Robophobia* by Nicholas Briggs [Seventh Doctor] Big Finish £14.99

CD - AUDIO READING

■ *The Companion Chronicles: Tales From the Vault* by Jonathan Morris [First Doctor and Steven;

Second Doctor, Jamie and Zoe; Third Doctor and Jo; Fourth Doctor, Romana I and K9] Big Finish £8.99

MONDAY 1

■ *The Sun Makers* by Robert Holmes [Fourth Doctor, Leela and K9] 2|entertain £20.42 See above

THURSDAY 4

CD - AUDIO READING

■ *Daleks: The Chase* by John Peel [First Doctor, Ian,

Barbara, Vicki, Steven] AudioGO £13.25 See page 76

CD - SOUNDTRACKS
Doctor Who – The Lost TV Episodes Collection 3 (1966–1967) [The Smugglers, The Tenth Planet, The Power of the Daleks, The Highlanders, The Underwater Menace and The Moonbase] AudioGO £75.00

THURSDAY 25

MAGAZINE
■ DWM 438 Panini £4.50

WEDNESDAY 31

CDs - AUDIO DRAMA

■ *Recorded Time* by Catherine Harvey, Richard Dinnick, Matt Fitton and Philip Lawrence [Sixth Doctor and Peri]

Big Finish £14.99 See page 75

CDs - AUDIO READINGS

■ *The Companion Chronicles – The Specials* box set containing The Three Companions by Marc Platt [Polly, the Brigadier and Thomas Brewster], The Mists of Time by

Recorded Time

AUDIO DRAMA Big Finish

WRITTEN BY Catherine Harvey, Richard Dinnick, Matt Fitton, Philip Lawrence
STARRING Colin Baker (the Sixth Doctor) and Nicola Bryant (Peri)
ALSO STARRING Raquel Cassidy
RRP £14.99 (CD), £12.99 (download)

RELEASED 30 AUGUST

Big Finish's main Doctor Who range has reached its landmark 150th release, and the company is celebrating with a collection of four single-episode Sixth Doctor adventures.

Three of them were originally submitted as part of a 2010 pitching window for the Fifth Doctor, and the title story – Catherine Harvey's *Recorded Time* – is one of them. "The change of Doctor and companion was interesting," she says. "I don't think it altered the plotline so much as the dialogue and interactions between characters." The story involves Henry VIII, and is 'about political spin, really. Henry VIII has such an iconic image – history has turned him into a legend.'

Matt Fitton's story is *A Most Excellent Match*. "We begin the story very much in Jane Austen territory," he reveals. "Peri is being courted by one Mr Darcy, while the Doctor is considering something we've never seen him do before. Then things start to twist and turn as people and places may not be what they first appear..." Writing for the Sixth Doctor was a thrill for Matt. "I've a photo of my 15-year-old self with Colin Baker at the Blackpool exhibition in 1985," he grins. "Little did I realise then that the next time I'd meet him, the Doctor would have my script in his hand!"

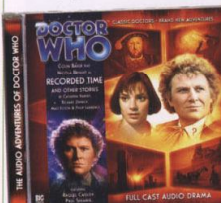
When Philip Lawrence's *Question Marks* begins, all its characters have lost their memories. "They don't know who they are," he explains, "and the only identifying marks are the question marks on the Doctor's collar. I wanted to explore the notion of who we are. Obviously we're made up of memories, and if that's stripped away, what's left? Every character kind of reverts to a comfort zone, and the Doctor reverts to the arrogance of himself. The Doctor is automatically running

in Doctor mode, but at the same time his arrogance is a cover for him being desperately scared that he can't remember anything."

Established writer Richard Dinnick contributes *Paradoxicide*. "It's even more timey-wimey than most Steven Moffat scripts," he laughs. "It does revolve quite a lot around Peri. There are three or four time paradoxes going on, needing to be sorted out, and it all has to come good in the end. It was quite hard to plot!"

One of this release's guest stars is Raquel Cassidy (recently seen in *The Rebel Flesh* and *The Almost People*), who appears in two stories. "You come to play two characters and you have to try to find quite different parts of yourself," she explains. "My first character is great. It's written on the script that if she was made for the Spanish Inquisition, she would've been head honcho. She loves torturing people, with her mind. She inflicts a great deal of pain." Her second character is Destiny Gray. "It's just such a great name! It's quite beautiful. I don't think you could give it to a child, but it is a great name..." All four stories are directed by Ken Bentley. "I'm quite touched that I'm getting to do the 150th release," he smiles. "It's a landmark of sorts, and it's quite nice to do that. I'm really chuffed." DAN TOSTEVIN

BUY IT BECAUSE: It's a momentous release, containing four very special stories.



WHAT'S IT ABOUT?

Four brand new, full-cast adventures featuring the Sixth Doctor and Peri. The travellers find themselves at the court of Henry VIII; become embroiled in a search for superweapons on the legendary lost planet of Sendor; Peri is wooed by Mr Darcy; and the Doctor finds himself in an inescapable trap...

The Rocket Men

AUDIO READING Big Finish

WRITTEN BY John Dorney
PERFORMED BY William Russell
FEATURING The First Doctor, Ian, Barbara and Vicki
RRP £8.99 (CD), £7.99 (download)

RELEASED 30 AUGUST

John Dorney's *The Rocket Men*, is a bit special.

"Every so often, a production comes along and it really inspires you," says producer David Richardson. "It just gets under your skin, and really energises you. I have to be honest, when I read John's original storyline, I thought 'Gosh, I'm a bit confused by that', and didn't really understand it, but that's because it's told in such a clever, intricate way, that when it's condensed down it doesn't work. But as a finished audio, it's gorgeous. It's action-packed, it's fantastical, it's very emotional, and it's actually kind of poetic as well. It's just beautifully written."

It's a story that explores the relationships between the members of the TARDIS crew, with narrator Ian Chesterton reaching an epiphany regarding his feelings for Barbara Wright. It is, for his character, an incredibly significant moment. "But it's surprisingly less so in the script," says John. "It's underplayed, because there was never a huge romantic angle to them in the series, and it's one of those things that's always been subtext, so I wanted to make sure it remained subtext." But it's official now – Ian and Barbara were mentioned as a married couple on TV last year!

"Once the marriage was confirmed in *The Sarah Jane Adventures*, it meant I was treading on eggshells less," John nods. "It's one of those things that was always accepted; there was this assumption that Ian and Barbara are a couple and would remain a couple. To be honest, the story's not really about that, but like a lot of stuff I write it's faintly about romance and love anyway, so it's got elements of that."

So what is it about? "I can't really say," John smiles. "It's a relatively standard, pulpy 1960s story, Ian's moment comes at the end of the story."



WHAT'S IT ABOUT?

The TARDIS has landed on Platform Five, a floating city in the sky of the planet Jobis, and for a time the Doctor, Ian, Barbara and Vicki get the chance to enjoy this idyllic place. And then the Rocket Men arrive, led by the sadistic Ashman. Facing death, Ian Chesterton must take the gamble of his life...

Well, I say that, but it's at the end of the CD, which is a slightly different thing... How is the story structured, then? "Well, I always have an issue with *The Companion Chronicles*," adds John, "with trying to justify the second voice. If it's a relatively straightforward narration with one other character able to speak, I find myself going, 'Why does that character get a voice when nobody else does?' So I was trying to figure out a way of making it work for myself. What I decided to do was structure the entire story as if it was the third episode of a four-part story where the rest had been wiped. It's partially past tense, and then about a quarter of the story is acted out, present tense, in the moment. There are little structural tricks I did with that."

One of the original ideas for *The Rocket Men* saw Ian meeting a historical figure, "but we'd done *Transit of Venus* which involved Captain Cook, and *Farewell, Great Macedon* which involved Alexander the Great, and they involved him meeting someone from history," recalls John. "But he's the science teacher, so I wanted to do something so-fi."

And it's also ambitious. "If you try to fit a *Companion Chronicle* into period, you think about them doing it in two rooms with a limited budget," says John, "but the second series of *Doctor Who* very definitely doesn't do that. The *Web Planet* is an insane thing to do on a 1960s budget. I wanted to think of something insane..." DAN TOSTEVIN

BUY IT BECAUSE: It may well be the greatest Ian story ever told...



by Emma Beeby & Gordon Rennie
Big Finish £14.99
■ *House of Blue Fire* [Seventh Doctor] by Mark Morris
Big Finish £14.99

SEPTEMBER

THURSDAY 8

MAGAZINE

■ DWM Special 29 – The Eleventh Doctor Companion Volume Three Panini £TBA

CDs - AUDIO READING

■ *Blackout* by Oli Smith [Eleventh Doctor, Amy and Rory. Reader TBA] AudioGO £9.25

■ *Serpent Crest 1: Tsar Wars* by Pat Maags [Fourth Doctor, Yates and Mrs Wibsey] AudioGO £10.20

The Companion Chronicles:

The Rocket Men by John Dorney [First Doctor, Ian and Barbara]

Big Finish £8.99 See above

■ *Short Trips Volume Four* by Richard Dinnick, Foster Marks, Vin Marsden Hendrick, John Grindrod, Jason Aronoff, Cindy Garland, Charles Williams, Avril Naude [read by William Russell, David Troughton, Katy Manning, Louise Jameson, Peter Davison, Colin Baker, Sophie Aldred, India Fisher]

Big Finish £12.99 See page 76



COMING SOON...

Short Trips Volume IV

AUDIO READING Big Finish

WRITTEN BY Richard Dinnick, Foster Marks, Vin Marsden, Hendrick, John Grindrod, Jason Annett, Cindy Garland, Charles Williams, Avril Naude

READ BY William Russell, David Troughton, Katy Manning, Louise Jameson, Peter Davison, Colin Baker, Sophie Aldred, India Fisher

RRP £12.99 (CD), £10.99 (download)

RELEASED 30 AUGUST

With its fourth volume, the first run of *Short Trips* is coming to an end.

"They remain a unique format not found anywhere else in *Doctor Who*," points out one of *Volume IV*'s writers, Richard Dinnick, "and they provide an excellent means of discovering new talent. I would like to think that in its search for new writers, Big Finish will have discovered names that we will be seeing more of one day."

Indeed, as usual, most of the names in this collection are new to the worlds of *Doctor Who*. Vin Marsden's *Lost in the Wakefield Triangle* (read by Katy Manning) sends the Third Doctor and Jo Grant to Yorkshire on an unlikely-sounding mission to buy some rhubarb, which

doesn't quite go to plan. Meanwhile, Foster Marks takes the Second Doctor, Jamie, and Zoe to a deserted planet in *Penny Wise, Pound Foolish*, read by David Troughton.

Avril Naude gives the Eighth Doctor, here travelling solo, a time loop and a creature from another dimension to deal with in the India Fisher-narrated *Quantum Heresy*, while Sophie Aldred reads the Seventh Doctor and Ace's encounter with a stealer of shadows in *The Shadow Trader* by Charles Williams.

The Sixth Doctor and Peri pay a visit to an old friend in Cindy Garland's *To Cut a Blade of Grass*, which is read by the Doctor himself, Colin Baker, while Louise Jameson reads *The Old Rogue*, a tale by John Grindrod which takes the Fourth Doctor, K9 and Romana to see a galactic emperor, planet-destroyer, and all-round tyrant... who works in a cafe. And just when you think it can't get any more peculiar, there's a brief cameo by *The Jeremy Kyle Show*.

Amidst that eclectic bunch are two stories by established *Doctor Who* writers: namely audio veteran and occasional *DWM* scribe Jason Annett, whose *The Lions of Trafalgar* features the Fifth Doctor (narrated by



WHAT'S IT ABOUT?

The fourth final collection of eight short adventures in time and space – one for each of the first eight Doctors – each read by an era-appropriate actor from the television series, and with many written by authors new to the worlds of *Doctor Who*.

Peter Davison) with Tegan and Nyssa; as well as the aforementioned Richard Dinnick.

However, having a track record with the TARDIS doesn't make crafting a short story any easier: "*Short Trips* is deceptive," Richard admits. "At first, it might appear easy because of the short story nature – the word count makes it look like something you can dash off. And while the length of the stories means they are quicker to write than say a 25-minute audio episode or a *Companion Chronicle* adventure, they still need as much love and crafting! I think that short stories need to be written for the form. It needs to be a vignette (something that focuses on one particular aspect of something or someone) or have a little twist or sting."

Richard's story, *A Star is Born*, is a tale of the First Doctor and his original

companions, narrated by Ian Chesterton performer William Russell. "I love Ian and I love William Russell as an actor," says Richard. "I think he is great. I have always thought writer Jac Rayner captured him and Barbara – that whole era – so perfectly in her *Companion Chronicle*, *The Transit of Venus* that I wanted to emulate her style. I wanted to see if I could capture the essence of early *Doctor Who*. Time – and the listeners – will judge how well I have managed this!"

They'll also judge the success of *Short Trips*. Richard, for one, thinks they've been a great success. "Not only are the *Short Trips* a quick and easy listen, they also provide a cornucopia of styles, settings and scenarios," he enthuses. "This means that they should hold something for fans of every shade in *Doctor Who*'s expansive spectrum!" DAN TOSTEVIN

BUY IT BECAUSE: It's another strong set of *Doctor Who* stories, and forms the perfect end to an audio series that really has had something for everyone.

"I wanted to see if I could capture the essence of early *Doctor Who* adventures..."

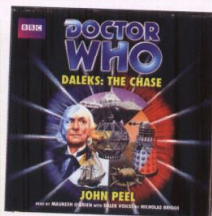
Daleks: The Chase

TALKING BOOK AudioGO

WRITTEN BY John Peel
READ BY Maureen O'Brien with Nicholas Briggs
FEATURING The First Doctor, Ian, Susan, Vicki and Steven
RRP £13.25 (CD), £12.29 (download)

RELEASED 4 AUGUST

With both halves of the epic First Doctor adventure *The Daleks' Master Plan* having been issued as an audiobook fairly recently, AudioGO is now making available that story's slightly shorter – though scarcely less ambitious –



WHAT'S IT ABOUT?

Through a Time-Space Visualiser, the Doctor and his companions, Ian, Barbara and Vicki are horrified to see an execution squad of Daleks about to leave Skaro on a mission to find the TARDIS – their mission, to seek, locate and exterminate the time travellers, wherever they are in time and space!

recordings taken from TV programmes like *Thunderbirds*, *Fireball XL5* and *Doctor Who*. The *Doctor Who* one, I now realise, featured bits of *The Chase*! This was very useful when it came to working on this audiobook – especially the swamps, the Mechanoid city and the race against time to escape from the Daleks. Of course, there's a lot more to the story than that – the actual chase involves lots of different locations, so there was plenty of scope for sound design in this one. One minute the

TARDIS lands on the roof of the Empire State Building, the next they're getting accused of being castaways on the *Mary Celeste*...

"Maureen O'Brien's reading is superlative," commissioning editor Michael Stevens declares. "She employs a superb efficiency in her narration, which is full of quiet, unassuming character – it's very relaxing. Meanwhile Nick Briggs has really come up trumps with the Daleks, once again portraying a whole cast of them, all delivering their lines with subtly varied pitches and intonations. It's a joy to behold, as is Simon Power's sound design, which is put through its paces in the first chapter alone thanks to the Doctor's Time-Space Visualiser. All done in great style!" DAVID DARLINGTON

BUY IT BECAUSE: It's Dalek frenzy in a landmark adventure that traverses the universe...

OCTOBER

THURSDAY 6

CD - AUDIO DRAMA

■ *Serpent Crest 2: The Broken Crown* by Paul Magrs (Fourth Doctor, Mike Yates and Mrs Wibsey) AudioGO £10.20

THURSDAY 20

MAGAZINE

■ *DWM* 440 Panini £4.99

MONDAY 31

CDs - AUDIO DRAMA

■ *The Last Stories: The Elite* by Barbara Clegg and John Dorney (Fifth Doctor, Tegan and Nyssa) Big Finish £14.99

CD - AUDIO READING

■ *The Companion Chronicles: The Many Deaths of Jo Grant* by Cavan Scott and Mark Wright (Third Doctor and Jo) Big Finish £8.99



WHERE TO BUY

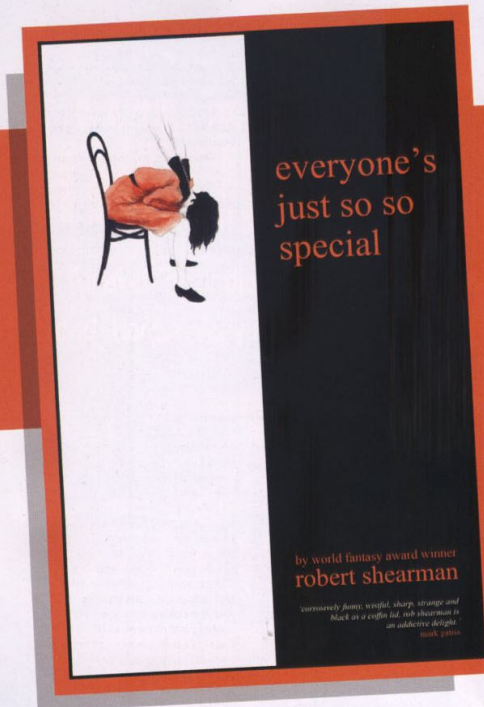
Big Finish: Visit www.bigfinish.com or email sales@bigfinish.com. Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF. AudioGO: Available from shops or www.audiogo.co.uk

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Steven Moffat, executive producer of *Doctor Who*

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just so so
special

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Robert Shearman

Writer of TV's 'Dalek'

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robert shearman

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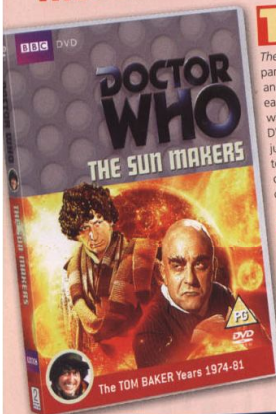
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THE SUN MAKERS on DVD!



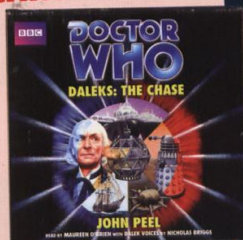
The Fourth Doctor, Leela and K9 spark a revolution in the latest DVD release from 2entertain. *The Sun Makers*! This memorable four-part story from 1977 stars Tom Baker and Louise Jameson and features an early appearance by Michael Keating, who later played Vila in *Blake's 7*. The DVD is out on Monday 1 August for just £20.42, but we have **FIVE** copies to give away to readers whose dogged determination lead them to the correct answer to this:

Who played the Collector in *The Sun Makers*?

- ☐ Percy Pooch
- ☐ Henry Woolf
- ☐ Harry Hound

Call 09011 542 221 and leave your details to enter, or by post to the address below, putting this contented comment first: "THIS IS THE MOMENT WHEN I GET A REAL FEELING OF JOB SATISFACTION."

DALEKS: THE CHASE on CD!



The Daleks are back to pursue their greatest enemy in an epic adventure though time and space! *Daleks: The Chase* is the talking book of John Peel's novelisation of Terry Nation's 1965 First Doctor adventure, which saw the TARDIS land in such diverse locations as the Empire State building, a haunted house and the Mary Celeste! The story is available from Thursday 4 August on CD from AudioGO price £13.25, or to download from online retailers such as www.audiogo.co.uk. We've **FIVE** copies of this terrific tale to give away on CD to clever readers who can answer this rather dry question...

On which desert planet do the Daleks locate the Doctor?

- ☐ Aridius
- ☐ Reallydryus
- ☐ Phewwhatascorcherus

Phone 09011 542 222 and leave your details, or you can post your entry to the address below, putting this choice Billy-fluff at the beginning of your entry: "YOU'LL END UP AS A COUPLE OF BURNT CINDERS FLYING AROUND IN SPAIN."

NEW EDITIONS OF TARGET NOVELISATIONS!

Brand new editions of six classic *Doctor Who* novelisations, first published under the fondly-remembered Target imprint in the 1970s, are out now from BBC Books. Each title sports the original cover artwork by Chris Achilleos and has the original internal illustrations. Not only that, but new introductions for the novels have been specially written by acclaimed authors. The books available are *Doctor Who and the Daleks* (introduced by Neil Gaiman),

Doctor Who and the Crusaders (introduced by Charlie Higson), *Doctor Who and the Cybermen* (introduced byareth Roberts), *Doctor Who and the Abominable Snowmen* (introduced by Stephen Baxter), *Doctor Who and the Auton Invasion* (introduced by Russell T Davies) and *Doctor Who and the Cave Monsters* (introduced by Terence Dicks). The novels cost £4.99 each, but we've a set of all six to give away to **THREE** lucky readers who can correctly name an auspicious author...

Who wrote the first *Doctor Who* book, 'in an exciting adventure with the Daleks'?

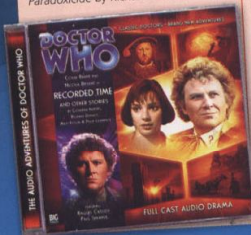
- ☐ Forest Whitaker
- ☐ David Whitaker
- ☐ David Tennant

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RECORDED TIME on CD!

Recorded Time, the 150th regular *Doctor Who* audio drama release from Big Finish, contains four brand new adventures featuring the Sixth Doctor and Peri: *Recorded Time* by Catherine Harvey, *Paradoxide* by Richard Dinnyck,



A Most Excellent Match by Matt Fitton and *Question Marks* by Philip Lawrence. You can buy the CD for £14.99, or download it from www.bigfinish.com for £12.99. We've got **FIVE** copies to give away for free! Just answer this question, concerning one of *Recorded Time*'s guest stars...

What did Raquel Cassidy appear as in 2011's *The Rebel Flesh/The Almost People*?

- ☐ A Ginger
- ☐ A Ganger
- ☐ Clyde Langer

Phone 09011 542 224 and leave your details to enter, or post your answer to the address below, starting with these words of self-criticism: "I'M SO PREDICTABLE."

BLUE BOX BOY on CD!

Former *Doctor Who* star Matthew Waterhouse, who played ill-fated companion Adric in the 1980s alongside the Fourth and Fifth Doctors, reads his autobiography, *Blue Box Boy*, on this new release from What Noise Productions. Matthew's entertainingly frank and candid story reveals what



it was really like to be a young actor working on *Doctor Who* 30 years ago. The release is available on CD for £14.99 from www.hirstpublishing.com or to download for just £8.99 from www.whatisnoise.co.uk - and we've **FIVE** copies of the CD to give away to astute readers who can answer this:

What award did Adric wear with pride?

- ☐ A Gold Star
- ☐ A Silver cross
- ☐ A Bronze Medal

Phone 09011 542 225 and leave your details to enter, or post your entry to the address below, beginning with these tragic last words: "NOW I'LL NEVER KNOW IF I WAS RIGHT."

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READ BY DAVID TROUGHTON

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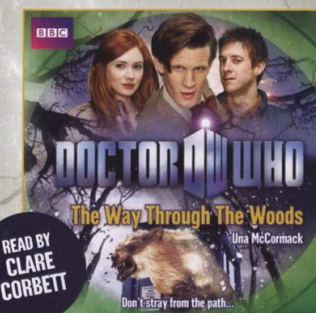
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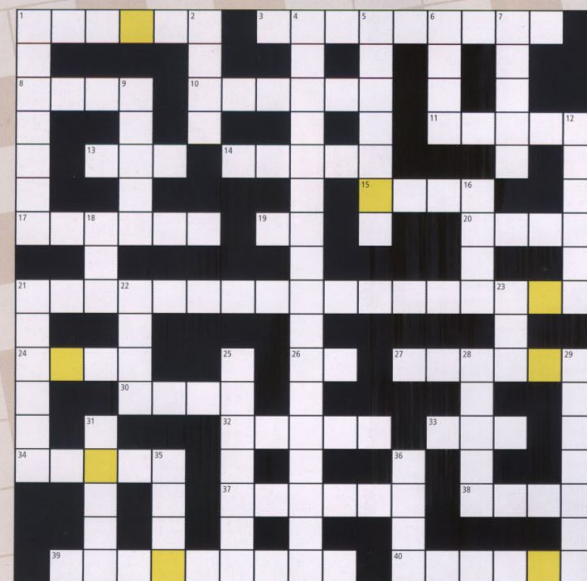
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Do you know your Jabe from your Jast?
Test your brain with this *Doctor Who* puzzle!



ACROSS

- 1 Old, fat and blue (6)
- 3 Lux (9)
- 8 Crewmember on *Storm Mine* 4 (4)
- 10 (and 12 Down) The last days of the Tenth Doctor (3,3,2,4)
- 11 Robot on the *Silver Carrier* (5)
- 13 Rival to Za (3)
- 14 A Cryon (5)
- 15 See 34 Across
- 17 Paradigm the Krillitanes were trying to 'crack' (6)
- 19 *The War Machines* (1,1)
- 20 Steven's initial reaction to the TARDIS (1,1,1,1)
- 21 A doppelgänger (3,5,2,7)
- 24 Organisation influenced by the Silence (1,1,1,1)
- 26 God worshipped by the Deons (2)
- 27 The Tetrap's food in Tetrapyrriaban (6)
- 30 Simon ____ played Professor Kettering and Zadek (4)
- 32 Seen in the skies above Zanak (8)
- 33 Child trapped by Chloe Webber (3)
- 34 (and 15 Across) Played Princess Astra (5,4)
- 37 Character played by Roy Skelton (6)

- 38 Instantaneous form of travel (1-3)
- 39 A Time Lord (3,6)
- 40 Victim of 39 Across (6)

DOWN

- 1 Famous writer who met the Doctor (7)
- 2 Sevinn (4)
- 4 Group led by Queen Katrya (3,5,2,3,4)
- 5 Character played by Ian Marter (7)
- 6 Sadistic security officer on the Ood Sphere (4)
- 7 Captain of the *Fancy* (5)
- 9 Delegate involved in the Daleks' master plan (5)
- 12 See 10 Across
- 16 Planet Vicki was stranded on (4)
- 18 Drink that Will Chandler thought Turlough was referring to (3)
- 21 Location that linked the twentieth and twenty-second centuries (6)
- 22 A Demon (4)
- 23 (and 28 Down) Investigated the Satan Pit with the Doctor (3,5)
- 25 Planet infiltrated by the Nimon (7)
- 28 See 23 Down
- 29 De Flores and Mulligan, for example (7)

- 31 The Gangers (5)
- 35 Expert employed by Henry Van Statten (4)
- 36 Freedom fighter who travelled to the twentieth century via 21 Down (4)

ANSWERS NEXT ISSUE LAST ISSUE'S SOLUTION



LAST ISSUE'S PRIZE WORD: MELODY



JUST FOR FUN! First story directed by James Strong? | Which group was guarding River Song? | Which missing story was found in Hong Kong? | Who didn't even hear the dinner gong? ANSWERS ON PAGE 82

DOCTOR WHO MAGAZINE 81



WOTCHA!

The page that, for many months past, has been secretly fed with powdered rineweod.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS...

#8 CELERY

"Definitely civilisation!" declares the newly regenerated Fifth Doctor upon finding an appetising stick of celery among the goodies on offer at the Castrovalva hog-roast (it was very thoughtful of Shardovan to set out a few ready-to-munch crudites while the hunting party was out, considering that the unfortunate porker itself is clearly going to take a day or two to cook over that modest flame). In a moment of post-regenerative caprice, the Doctor pockets a stick of celery which he later decides to stick onto his lapel and there it's destined to remain.

So just what is it about the humble *apium graveolens* that the Doctor finds so emblematic of a society that has slipped the surly bonds of barbarism? Later on, in *The Caves of Androzani*, he offers not one but two explanations for his celery fetish. First of all he claims that it's a safety precaution: "I'm allergic to certain gases in the praxis range of the spectrum. If the gas is present, the celery turns purple." Having set up this enticing possibility in its opening minutes, the story sadly fails to deliver on the purple celery front; instead, in the final episode the Doctor rouses an unconscious Peri by waving his celery under her nose, chattily explaining to Sharaz Jek that the crunchy

salad vegetable is "a powerful restorative where I come from".

If you know of anyone other than Peripugilliam Brown who has ever been jolted out of insensibility by the resourceful deployment of a stick of celery as an alternative to smelling salts, feel free to write in to the usual address and let us know – but in fairness, we've got to remember that the Fifth Doctor's celery is of a jolly unusual variety. For one thing, it's self-adhesive. For another, it has a curious fabric-like texture which prevents it from ever wilting or going yucky, even under the hot suns of Deva Loka and Little Hodcombe. And why not? It is, after all, alien celery: it was cultivated in the dwellings of Castrovalva. At least, the first stick was. We later see the Doctor swapping it for a fresh one at Lynda Baron's all-you-can-eat buffet in *Enlightenment*.

And that, of course, is the oddest thing of all. As chance would have it, both *Castrovalva* and *Enlightenment* are tales set in counterfeit worlds that



"How about... one on each side?"
"That'd look silly."

have been dreamed up by the mental power of captive mortals. At the end of each story, the fake realities vanish. They never existed. So it ought to follow that the Doctor's celery sticks – both of them – are mere phantoms. Illusions of the mind. And yet somehow they survive. I must say, it's all rather peculiar.

IN A NUTSHELL: *The Crusade* isn't the only *Doctor Who* story with an interesting salad in.

TOP TEN COMEDY FILMS

- A FISH CALLED JONDAR
- THE ODD COUPLE
- NATIONAL LAMPOON'S ANIMUS HOUSE
- BILL AND TED'S EXILION ADVENTURE
- THE TITFIELD THUNDERBOLT
- NERVE GAS MISSILE
- MONTY PYTHON AND THE LOYHARGIL
- DIRTY ROTTEN SPANDRELLS
- PANNA AND HER SISTERS
- CARRY ON UP THE CABER
- EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT PEX (BUT WERE TOO COWARDY-CUTLET TO ASK)

EX-CELL-ENT!



THE SIX FACES OF DELUSION

Five of these facts have taken their protein pills and put their helmets on. The remaining one is a space oddity. Can you identify the Lie from Mars?

Answer revealed at the bottom of the page.

1 In 1967 the unknown David Bowie wrote a TV comedy script called *The Champion Flower Grower*, featuring a role for himself called Sammy Slap. He sent it to *Doctor Who* creator Sydney Newman, then head of drama at the BBC. It was rejected.

2 In November 1967, David Bowie performed at a charity gala at London's Dorchester hotel, and was seated for dinner next to Frazer Hines, who had recorded the fifth episode of *The Ice Warriors* the previous day.

3 In December 1967, David Bowie failed a TV audition for veteran *Doctor Who* director Christopher Barry.

4 In January 1973, when recording *Top of the Pops* at Television Centre, Bowie and his band mingled in the BBC bar with cast members of *Planet of the Daleks*. Seeing the band's spangly glam-rock costumes, a passer-by asked if they were playing aliens in *Doctor Who*.

5 In 1983, Bowie was offered the role of Sharaz Jek in *The Caves of Androzani*. There was no way he'd have been able to accept, as the dates clashed with his *Serious Moonlight* tour.

6 Bowie's keyboard player at 1985's Live Aid concert was a little-known session player called Keff McCulloch, who went on to rearrange the theme music and provide incidental scores for many of Sylvester McCoy's *Doctor Who* serials.

DIALOGUE SPOT

FROM "MAWDRYN UNDEAD" PART ONE

OFF TARGET



In days of yore, those marketing bods at Target books didn't take chances. Any story whose TV title was deemed insufficiently lurid to grab the attention of the nation's youth was summarily swapped for something more spicy. *The Silurians*? Yawn. *The Cave-Monsters*? Yay! *Colony in Space*? Zzzzz. *The Doomsday Weapon*? Zounds! Robot? Can't be arsed. *The Giant Robot*? Now you're talking! Another such casualty was *Frontier in Space*, which Target changed to *The Space War* – undeniably more exciting, but frankly a trifle misleading, given that there isn't a space war in it. And even with its rip-snorting new title in place, the back cover seemed to give vent to the blurb-writer's frustration. Sure, we all know that those Pertwee six-parters can drag on a bit, but that last line is a bit damning, isn't it? Why not just go the whole hog and say that the first three episodes are as dull as ditchwater?

BLACK GUARDIAN

I may not be seen to act in this.



SUPPORTING ARTIST of the month

"Quiet please, everybody! Now, this is a very important scene, because it's going to be the big climax of *Daleks Invasion Earth 2150 AD*. So is everyone clear about what they've got to do? On 'Action!', you've all got to run for your lives. The bomb's just gone off in the mineshaft, and the whole place is about to go up in flames. You're terrified. Now, it's a big wide shot and the camera's going to follow you, so whatever you do, keep on running until I shout 'Cut', all right? I don't want to see anybody mucking this up by assuming they're safely out of shot and slowing down to a nice relaxed stroll as if they're on a flipping picnic. You, for instance. The lady with the blue shawl there. I can rely on you, can't I? Terrific. Okay, let's go for a take. Are we rolling? And... Action!"

"Quiet!" screamed Jek. "Look at that small black spaceship, about a mile away, was approaching rapidly. It had no lights, no markings. But some instinct told me that they craft meant danger."

The year 2150, and two powers loom large in the Galaxy – Earth and the Daleks. After years of peace, their attitudes are now being mysteriously suspected of the other and vice versa. Each seems unrelentingly to be accused of being a Dalekian spy. Is Sharaz Jek a spy? And what about the MASTER appearing on the scene do things really begin to move...

At Live Aid was Thomas Dolby. Thanks very much. The other five facts are completely true, and if you've been seen here by page 8, I'm on the Bowie...

NEXT ISSUE...

LET'S KILL HITLER



WE PREVIEW THE NEW SERIES IN THE NEXT...

DOCTOR WHO MAGAZINE

PLUS...



TORCHWOOD MIRACLE DAY



THE EMPTY CHILD



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